

New Zealand

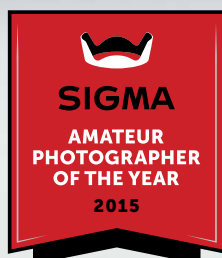
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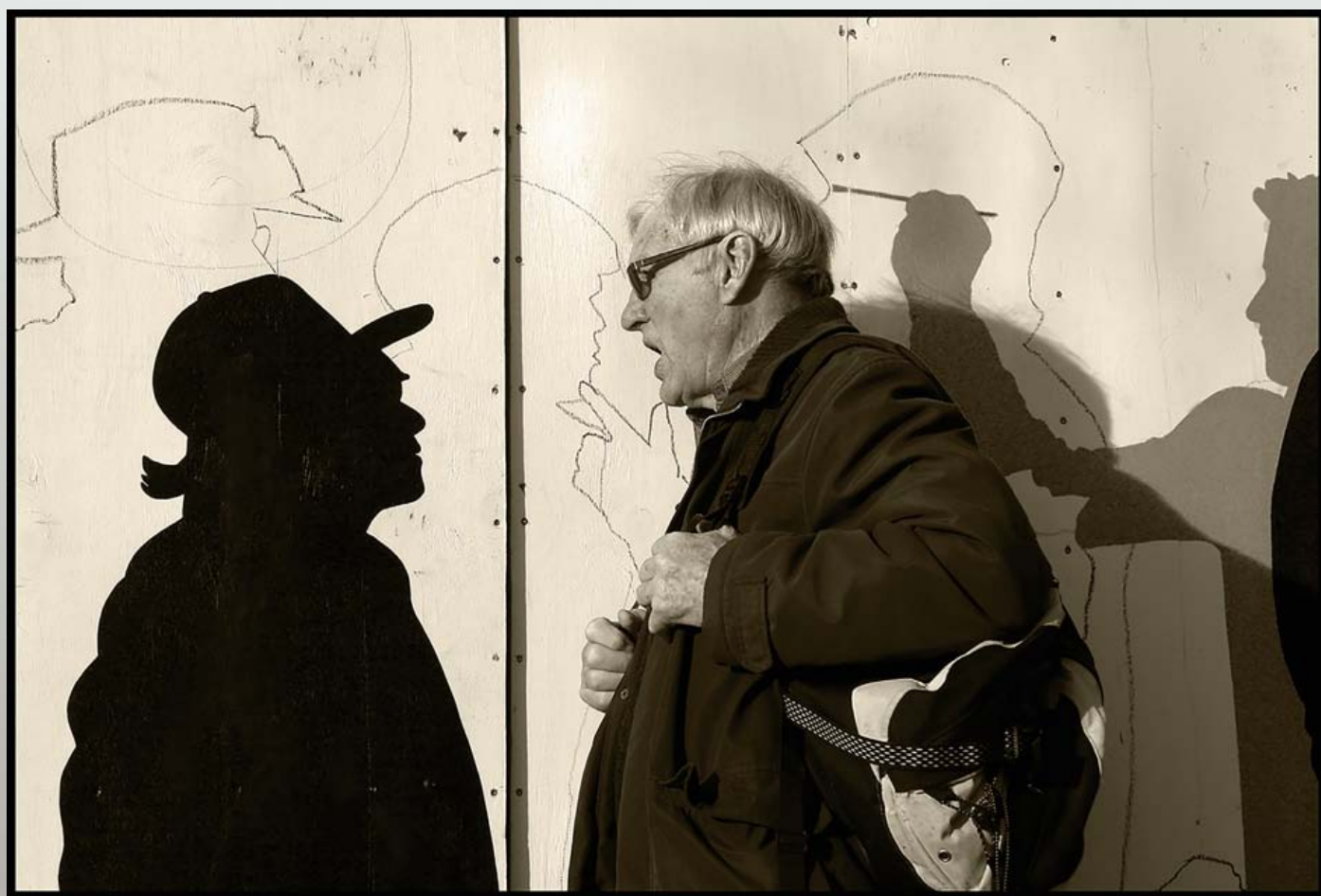
ISSUE  
67



## WINNING IMAGE

### HILARY LAKEMAN

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SPORTS PHOTOGRAPHY YOUR QUESTIONS ANSWERED



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# TICKING BOXES

I know that many of you have been counting down the days until you could hold this issue and flick straight past this editorial to page 31 for the 18-page announcement of the winners of this year's Sigma *D-Photo* Amateur Photographer of the Year competition.

If you've chosen to stick around and read on (much appreciated) I can tell you that my first time organizing the annual *D-Photo* Amateur Photographer of the Year competition has been an absolutely eye-opening experience. With every day that went by, more and more images flooded in that I had to stop and show whoever was around me at the time (and the *D-Photo* Facebook world) the level of talent that was pouring in. Of course some days were busier than others, i.e. the last day of the competition when the majority of the images were submitted — nothing like last-minute right? You don't really know what goes on behind the scenes until you actually do it yourself — but thankfully I wasn't alone and I had help from the Parkside Media team to get your photos up in the online galleries, as well as set up heavy television sets for the judging panel.

Speaking of judges, I would imagine that it can be a bit of a daunting task being presented thousands of images and deliberating all day to whittle them down to just a first, second, and third in each category — and then there's the decision of who wins overall. I'd like to extend a huge thank you to this year's judging panel: Bianca Duimel, Charles Howell, and Terry Cockfield.

Congratulations to this year's overall winner, Hilary Lakeman, with her winning image displayed proudly on the cover of this issue. One of the recurring themes that popped up during the judging process was, What story does the image tell you? And Lakeman's image exudes a striking story, which you'll learn all about on page 31.

Something that I really enjoy about being able to meet and talk to so many inspiring photographers about their portfolios is unearthing their stories. Being able to interpret an image individually and figure out the story behind it is great, but when you get to sit down with the people who were able to see it all unfolding before their camera, you get to hear the ins and outs of the process. The whys and hows that surround actually capturing the image are just as interesting as the story the final image portrays as well. They can actually be downright hilarious when you hear about the situations that people had to get themselves into to be able to capture the exact photograph they were after. I've been told tales of people bringing bananas to people in exchange for a photograph, crawling through mud, creeping through shrubbery to get a photo of the back of someone fishing — the extent that you all go to and your dedication to your art is amazing.

Thank you to everyone who entered this year's competition, it's been an absolute pleasure seeing every single image entered, and I look forward to seeing the same outstanding quality and abundance of entries in 2016.

Lara Wyatt

## D-Photo

Cover image: Hilary Lakeman

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TOTAL NZ NET CIRCULATION TO 30/06/2014 5007



# D-Photo

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# COMMUNITY PERSPECTIVE

Feedback:  
editor@dphoto.co.nz

We want to show off your work. Every issue we'll showcase what you're all working on, and publish the communication we have had with you

## Got burning questions about travel photography?

Fire them through to [editor@dphoto.co.nz](mailto:editor@dphoto.co.nz) and we'll get them answered in an upcoming issue.



## Our picks

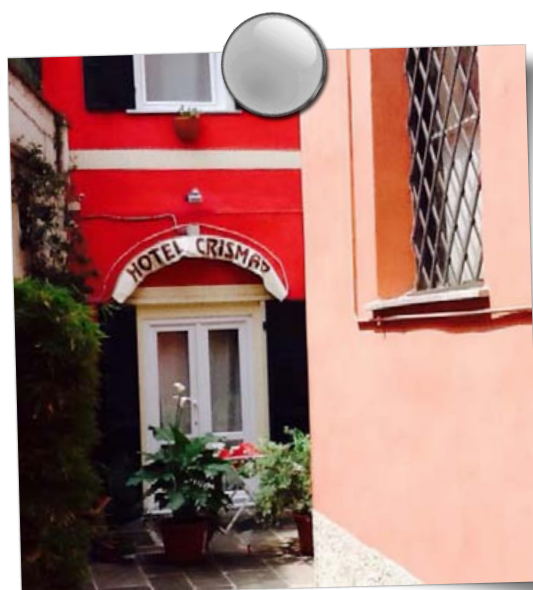
We've been setting our fans on *D-Photo's* Facebook page a series of challenges lately. The themes have ranged from a splash of colour, crowd shots, something green, and plenty more. Here are a few of our favourite submissions that we've had come through. If you want to see your pictures published here, head to [facebook.com/dphotomagazine](https://facebook.com/dphotomagazine) and submit your images to our challenges. We pick our favourites every issue.



Joanne Eddie



Bonnie Steetskamp



Marie Bilodeau

➤ Got some feedback for us about the magazine, what you're working on, what events you've been to recently, or what you're looking forward to? We want to hear your stories, so drop us a line at [editor@dphoto.co.nz](mailto:editor@dphoto.co.nz) — we may even publish it!





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# PHOTOGRAPHY BUSINESS ADVICE FROM CANADA



Travelling from Canada to Queenstown, Corwin Hiebert will be hosting two presentations and a master class at this year's NZIPP Infocus Conference held over August 9–10. Hiebert will cover managing and marketing your photography business, and will help photographers with the creation of their business action plans during his master class. You can see the trailer for Hiebert's business action plan master class over on our website, [dphoto.co.nz](http://dphoto.co.nz).

All of the spaces allocated for the free events are now full, but attendees will be able to make the most of The Hub area, which is where the event's speakers will be based. This is an area to bring up any burning questions that could be answered by the experts. Once queries have been answered, the Gear n Action industry exhibition will give attendees a chance to pick up and try out all of the gear that exhibitors bring along to showcase. Finally, everyone is welcome to head along to see the Iris Awards judging in action, which will be held over August 6–8.

If you're yet to register, it's not too late — head to [infocus.org.nz](http://infocus.org.nz) to get your details submitted.



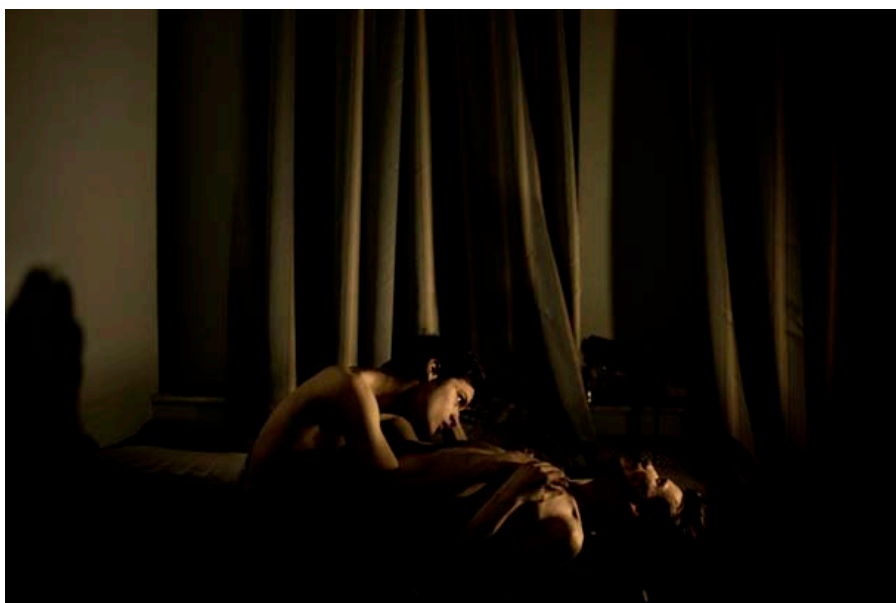
# SUBMISSIONS OPEN FOR SONY WORLD PHOTOGRAPHY AWARD



© Armin Appel, Germany, Winner, Open Competition, 2015 Sony World Photography Awards

The opportunity to be recognized as the best contemporary photographer in the world for a free submission of your work is available with the ninth annual Sony World Photography Awards, which is now open for entries. The competition is open to photographers of all abilities, with entrants asked to either submit their best single shot, or a series of work.

Five competitions make up the overall awards event. These competitions include; Professional, which consists of 15 categories aimed at serious photographers; Open, which features 10 categories; Youth, which is open to 12–19-year-olds and has three categories; and Student Focus, which is aimed at those studying photography. There should be a category for everyone, as all genres of photojournalism, fine art, and commercial photography are represented. The categories include nature and wildlife, portraiture, contemporary issues, still life, architecture, and plenty more. Depending on which competition you enter, the specific closing dates vary, but all submissions close in early January 2016. For more information, and to find out how to enter, visit [worldphoto.org.nz](http://worldphoto.org.nz).



## WORLD PRESS PHOTO EXHIBITION IN NEW ZEALAND

Some of the finest photojournalism from the past year is being exhibited around New Zealand as part of the 2015 World Press Photo exhibition. Currently on display at Auckland's Smith and Caughey's until July 26, the exhibition will head to Wellington's New Zealand Academy of Fine Arts from September 19–October 11. The 50th World Press Photo exhibition showcases the latest catalogue of winners from the world's most prestigious press photography competition. Winners come from all areas of the globe including Australia, Bangladesh, Belgium, China, Denmark, Eritrea, France, Germany, Iran, and more. The exhibition showcases the works of professional press photographers, photojournalists, and documentary photographers, and entrants focused on a huge array of current affairs and human interest stories across categories including Contemporary Issues, Daily Life, Long-Term Projects, Nature, Portraits, and Sports.

For more information on this year's exhibitions, visit [worldpressphoto.org](http://worldpressphoto.org).

## IMAGE NATION CONFIRMED FOR OCTOBER 2015

Ten speakers, comprising photographers and industry experts from New Zealand and abroad, will present at Image Nation, the two-day photography conference at Auckland's Q Theatre on October 19–20, with a workshop day on October 18.

Australia's Sean Izzard, and New Zealand's Lisa Reihana and David Cook, have so far been announced as speakers, but there are still seven more to be revealed, with at least two who will travel from overseas for the event. Image Nation will this year be sponsored by Canon NZ, Memento Pro, and Sony NZ, and tickets went on sale early July, with 100 early-bird tickets available. You can find more information on the event, and follow the speaker announcements, at [imagination.co.nz](http://imagination.co.nz).



Alex Wallace

## HANDS-ON EXPERIENCE FOR STUDENTS

Film-makers from across New Zealand will congregate at the upcoming The Big Screen Symposium being held at the University of Auckland Business School on October 10–11. Last year more than 400 directors, writers, producers, musicians, actors, and entrepreneurs attended the event and participated in discussions and debates.

At this year's event, The Big Screen Symposium will work with SAE Creative Media Institute, who are the tertiary sponsors of the event this year, to enable students from the institute to document the events during the weekend's activities. The students will be able to experience the



behind-the-scenes processes while they accompany the technical crew. SAE campus manager Dr Suzette Major says, "This is a brilliant opportunity for our students to get direct contact with some of New Zealand's most influential and inspiring

film-makers, while putting their own skills to the test." To find out more about The Big Screen Symposium's programme, speakers, and ticketing information, visit [bigscreensymposium.com](http://bigscreensymposium.com).



## LENSES, UPGRADES, AND LIMITED-EDITION MODELS

Olympus appears to have been very busy lately, as it recently made three big announcements involving new lenses, firmware upgrades, and a limited-edition camera. The two new lenses that have been announced are the M.Zuiko Digital ED 8mm f/1.8 Pro (fisheye lens) and the ultra-wide-angle zoom lens M.Zuiko Digital ED 7–14mm f/2.8 Pro, both of which are available now. These lenses have been designed for both enthusiast and professional imaging requirements. Olympus has advised that just 7000 OM-D E-M5 Mark II Limited Edition cameras have been released to the global market — these cameras pay homage to the E-M5 Mark II, and are painted a titanium colour. Finally, those with current E-M5 Mark II and OM-D E-M1 cameras will benefit from firmware upgrades, which will enhance functionalities for underwater and night-sky shooting. All upgrades, lens launches, and the limited-edition camera were made available globally in June.



Tin Can World, John Doogan

## MENTORING PROGRAMME TO HELP LAND DREAM CLIENTS

One of New Zealand's leading photo experts is looking to save professional photographers from complacency with a programme to help land dream clients.

Christina Force is holding an eight-week mentoring programme to help photographers "get a better quality of work from a better quality of client".

The course covers subjects including finding your dream clients and helping them find you, effective social media use, breaking into international markets, staying top of mind, and defining your style, core values, and clients.

Force, once a top photography agent and now a sought-after folio consultant, says there are no spots available until October, and those places are filling fast, so registering your interest now is advised.

A prerequisite to the programme is completing an 'image blitz', which involves an edit of all images on your website, a selection of hero images, a report from Force on strengths and weaknesses, and a follow-up 30-minute consult — visit [christinaforce.net](http://christinaforce.net) for more details.

## STUDENT TAKES OUT NZ EMERGING ARTIST AWARD

Fourth-year Photo Media student at Whitecliffe College of Arts and Design Mish O'Neill has been recognized as one of four to receive the NZ Emerging Artist Award at the 2015 NZ Art Show.

The award, which focused on recognizing and encouraging emerging talent, was open to all students studying visual arts at a diploma or degree level, and recipients received \$2500 prize money each.

O'Neill describes her photographic style as a "romantic idealism in using analogue processes."

"Recently I made a series with the pinhole camera over willing couples' beds, and made long exposures of the couple being intimate. The series is called *Through Morning Light*, and is the series I won the emerging artist award for," O'Neill says. Her winning series is an ongoing project, and O'Neill plans to work with ideas around environment and performance within an image. You can see more of O'Neill's work on her website, [mishoneill.com](http://mishoneill.com).



Mish O'Neill



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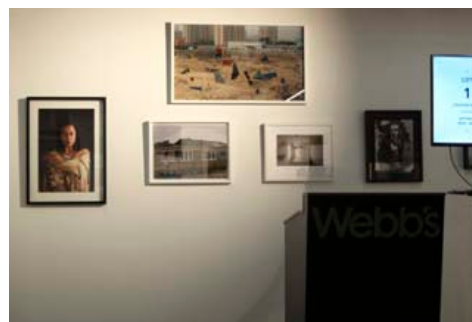
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## 2016 PHOTOGRAPHY FESTIVAL PLANS UNDER WAY

The Auckland Festival of Photography may have finished on June 20, but organizing next year's festival is already under way. On June 30, Webb's and Auckland Festival of Photography hosted a charity auction night where more than 50 photographs by emerging and established Kiwi artists, including Ans Westra, Vicky Thomas, Ian MacDonald, and Haruhiko Sameshima, were auctioned off with 50 per cent of the funds going to the festival, and 50 per cent going to the artists. The amount raised was still to be confirmed as we went to print. The Auckland Festival of Photography is open to all photographers, amateur and professional alike, and the organizers suggest getting your expressions of interest in early, as well as finding a space to exhibit, as public galleries fill up fast. The dates for 2016's festival will be announced in September, after which any expressions of interest will be accepted. To keep track of the unfolding of next year's festival, visit [photographyfestival.org.nz](http://photographyfestival.org.nz) and subscribe to the festival's e-newsletter.



Stuffed dog, Toshka, Dar Sukkot, Nubie, February 2002

## HENRI CARTIER-BRESSON WINNER ANNOUNCED

A documentary project titled *Sudanese Photographs, Gazelle River*, has won the 2015 Henri Cartier-Bresson award, which sees €35,000 given to winner Claude Iverné with which to continue his project. Claude Iverné is based in France and Sudan and explores the concepts of territory and identity in his works. The project began in 1998 when Iverné discovered a population with a complex history while tracing an old sub-Saharan trail, which connects Egypt and the Darfur sultanate. Iverné began to document the country, its people, and its territories. French publisher Xavier Barral nominated Iverné's project to the international competition, and as a result Iverné will now be able to provide an overall understanding of the historical attributes, as well as provide contemporary contours of Southern Sudan — the country and its people — as he continues his project.



Grassroots Determination, Jo McCarthy

## ENTRIES OPEN FOR PHOTOJOURNALISM COMP

All New Zealand photographers are invited to submit their images to the New Brighton Photographic Club's annual national photojournalism competition.

The two categories that can be submitted to are Sport and Action, or Street Photography and Social Commentary. Each photographer is able to submit four digital images (no prints or slides are accepted) into each of the two categories.

The range of prizes up for grabs includes a 2TB portable hard drive and the Walker Trophy being awarded to the grand champion, a 1TB portable hard drive for first place in the section that the grand champion was not awarded, a 16GB CF or SD card for second place in each category, and an 8GB CF or SD card for third place in each category.

The competition will accept submissions until July 31, and entry forms can be found at [newbrightonphotoclub.org.nz](http://newbrightonphotoclub.org.nz).



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PROFILE EMMA BASS



# BEAUTIFUL IMPERFECTIONS

Adrian Hatwell discovers how functioning in a state of flux works for photographer Emma Bass in her photography, and everyday life





The Japanese philosophy of wabi-sabi encourages an embracing of the world's imperfection, an acceptance of life's transience, and an appreciation of existence as a state of flux. It is a world view that has proved powerfully influential for many artists, among them Auckland-based photographer Emma Bass, whose current botanical art project, *Imperfect*, has firm roots in the Buddhism-based principles. The project, comprising well over 100 floral images and still in strong bloom, has provided immense gratification to its creator, but it's clear for Bass the ethos of wabi-sabi goes well beyond this particular project: she is a photographer who thrives in flux.

Known primarily as a commercial photographer, Bass has amassed a diverse portfolio over the course of her career. Any New Zealander to achieve the rank of celebrity — from sporting greats like Jonah Lomu, to screen stars like Lucy Lawless, through to national heroes such as Sir Edmund Hillary — has likely spent time in front of the photographer's lens. She has created distinctive editorial spreads for most of the country's magazines of note, including *The Listener*, *North and South*, *Metro*, *Life and Leisure*, *Fashion Quarterly*, and *Cleo*, to name a few. And she's turned her hand to all manner of subjects, including people, buildings, food, and art.

"I think I created an eclectic portfolio, but it was a portfolio of work that I was totally passionate about," Bass explains to me as we sit enjoying the early afternoon sunshine flooding into her family home-cum-studio. "I wasn't trying to get a certain type of work, I was just presenting who I was, and that somehow got people interested in what I did. And I was able to apply that to a lot of different, diverse fields."





Bass began her professional life as a nurse, working in Auckland Hospital's intensive care ward, a role in which she learned valuable people skills while caring for patients in often dire situations. While the job appealed to her compassionate nature, growing frustration with bureaucracy and a feeling of underappreciation drove her instead into the creative embrace of photography at the age of 25.

"I wanted to do something that made my heart sing. Even though I loved being a nurse, I got to the point where there was something inside me that had to be fulfilled, and it wasn't being fulfilled where I was." The internal drive that led her to an extremely successful commercial photography career is the very same force now pulling her away from it, in pursuit of her new artistic passions. The photographer has been working on her *Imperfect* series for several years now, and is still very much in love with the project. The series comprises images of flowers and other plants that are past their prime, decaying, or in some way damaged. She

lovingly arranges the ailing greenery in ornate white vases, placed on a simple ledge, right next to the house's front doorway, and shoots the bouquet in resplendent natural light. The arrangements, which would usually fall well short of typical botanical beauty ideals, become a gorgeous homage to the wabi-sabi notion of impermanence, imbued with the photographer's impeccable craft and ebullient care.

The *Imperfect* images have already been the subject of multiple exhibitions, as well as Bass's first book release — an exquisitely produced hardcover created in partnership with local publisher PQ Blackwell, already on its way to selling out. Bright, blown-up prints hang in galleries in Auckland, Matakana, and Nelson, and several prints have found their way into collections. The series even made an appearance as a public time-lapse projected large onto Auckland's Aotea Centre, the enchanting decay of a poppy arrangement looped repeatedly as part of the city's Anzac centenary commemorations. However, it's the 12 pieces



hanging on the walls of her old workplace, Auckland Hospital, which Bass is most proud of.

"It's wonderful, I feel like I can still be present in the hospital even though I no longer work there, the pieces are bringing joy to people's lives, in a public space, an everyday space. It's doing a job." The photographer is keen to extend the therapeutic possibilities of the *Imperfect* series by getting prints into hospitals overseas, as well as looking at supplying copies of the book to hospices.

Across the room from where we sit chatting, two pieces from the *Imperfect* series happen to be propped up against the wall, handsomely framed and ready to be shipped off to some lucky buyer. Throughout the interview, time and again I find my attention involuntarily pulled to the vibrant, compelling images, and it's not difficult to understand their soothing potential.

Just metres from the images is the humble ledge upon which the works were created. In

the domestic setting it's difficult to connect the unassuming space with the intoxicating art works it helped produce. But Bass explains that creating the pieces amidst the chaos of everyday life — sometimes calling "freeze!", and having the household halt all activity until she shoots a few frames — makes the project all the dearer to her.

"It's a joy; like a little meditation. It's a moment of peace when I create them. Amongst the mayhem of family life, it has actually been a great thing."

It is in the pandemonium of her busy family life that Bass has also discovered another creative release in the medium of mobile photography. A self-proclaimed technophobe at heart, Bass is surprised to find herself enjoying the basic, convenient, restrictive nature of her cellphone's camera, which she has been using to quickly document moments of beauty in the bustle of the everyday.







"The phone has really sort of brought back the joy of photography for me," she enthuses.

To date she has compiled a large library of mobile images, which she hopes to put to good use, just what that use might be, though, she's not yet sure. But in her inimitable wabi-sabi way, this uncertainty

fits easily with her busy balancing of commercial jobs, personal work, and family life. A state of flux, while daunting for some, is simply Bass's own cheerful version of opportunity knocking.

"I don't know what I'm doing," she says, with a satisfied grin. "I'm just doing my own thing."

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# CONFRONTING THE STATUS QUO

Julia Fullerton-Batten describes to Lara Wyatt  
her diverse portfolio of creations, from personal  
and fine-art works, to commercial assignments





Hovering the mouse pointer over the awards section of Julia Fullerton-Batten's website, I knew I was in for an extensive list, but the stream of small-print-fonted awards that emerged was a sight to see. It's a similar experience when I hit the exhibitions section — likewise the awards, the locations associated with the exhibitions amass from far and wide. New York, Germany, Belgium, Madrid, and even New Zealand made an appearance with Fullerton-Batten's recent exhibition of her series *Mothers and Daughters* during the Auckland Festival of Photography.

*Mothers and Daughters* is a series that portrays the complex, and sometimes challenging, relationship dynamics that a mother and daughter can experience. Fullerton-Batten explains that this particular project is both documentary and biographical in nature, as it reflects elements of the relationship that her and her two sisters remember having with their mother.

Twenty real mother and daughter pairs were sought out and Fullerton-Batten would photograph them in their own homes.

"Working with real-life pairings revealed the essence of the emotional bonds existing between the mother and daughter ... the relationships were very varied; some relaxed, others ultra-sensitive. It made me aware, as if I didn't know it already, how much the fragility and vulnerability of the female is exposed fully in a mother-daughter relationship."

Family ties were an instrumental reason behind venturing into photography as a career option, as Fullerton-Batten's father is "a keen amateur photographer with significant talent."

"We children got used to seeing him with his camera, sometimes two, slung round his neck. I was always enthusiastic to see our bath at home filled with black and white prints being washed, after he'd spent hours with his enlarger in his makeshift darkroom at home."

After studying photography at a college in Reading, UK, Fullerton-Batten's career started as an assistant to a number of London-based professional photographers. For the five years that she was an assistant, she shot commercial work in a variety of genres. In her last year as an assistant, work that Fullerton-Batten shot in Vietnam won her several awards, and she was taken on by a German agency and given her first commercial assignment, which saw her shooting in Australia.

*Mothers and Daughters* is one of Fullerton-Batten's fine-art projects, but her portfolio of commercial work is extensive and filled with large international companies. Her editorial assignments are very varied, with much of her work being published in weekend supplements of British broadsheet newspapers, as well as American magazines.





"The Campari Calendar for 2015 was a highly significant project for me, especially as I was the first female photographer to shoot a Campari Calendar in its 16-year history," she says of shooting for the cocktail brand.

Keeping her commercial assignments as enjoyable as her personal and fine-art projects, Fullerton-Batten is involved in pre-production, and more often post-production, for many of the projects she is assigned to.

"It is interesting to work with a team of collaborators at all stages, and I find that I can learn a lot, as well — I hope — as contribute to the learning process of the team. It is most enjoyable to get repeat assignments from the same agency or company, as it is a good indication that I'm doing something right and that my style of photography and work ethic is appreciated."

In terms of the process that Fullerton-Batten follows to see her project ideas through to the final product, she says she does almost everything herself.





"The routine I follow is, in broad terms, almost always the same. It involves refining the idea, pre-planning everything associated with the shoot, the shoot itself, post-processing, printing, and distributing the images."

According to Fullerton-Batten, the pre-production process is just as important as the photo shoot itself. This involves sourcing the location, finding models, working with a stylist to decide on clothing and props, organizing assistants, hiring lighting, through to making travel arrangements.

For *Mothers and Daughters*, Fullerton-Batten and a casting director had to street cast their mother and daughter pairings, which they did by blogging and making use of personal contacts. From photographs that were submitted for the project, Fullerton-Batten interviewed the pairings at their homes to ensure varied and suitable homes.

"I always pre-plan to the minutest detail, so that when it comes to the day of the shoot itself, I know when and what I want to shoot,





and how. Obviously, I have to be prepared to make changes if needed, but in the main my procedure works, as in the case of *Mothers and Daughters*."

Even with the abundance of exhibitions to her name, Fullerton-Batten still takes great enjoyment in knowing her work is on display for people to experience the world over.

"It is wonderful to have the work exhibited and for many visitors to see the images. I get much more pleasure from this than people viewing them on websites or on computers. Viewing proper prints is so much better. It is especially rewarding when the exhibition is on the other side of the world, as in this instance."

Currently in the works is her latest project, photographing feral children. Fullerton-Batten describes these children as those who have lived isolated from human contact, with little or no human care, behaviour, or language.

"It's a very challenging project that is very close to my heart, being myself a mother of two young boys. It has taken me over a year in the planning, and has needed to be shot in two sequences, the second of which is imminent. I expect to have results in a couple of months."



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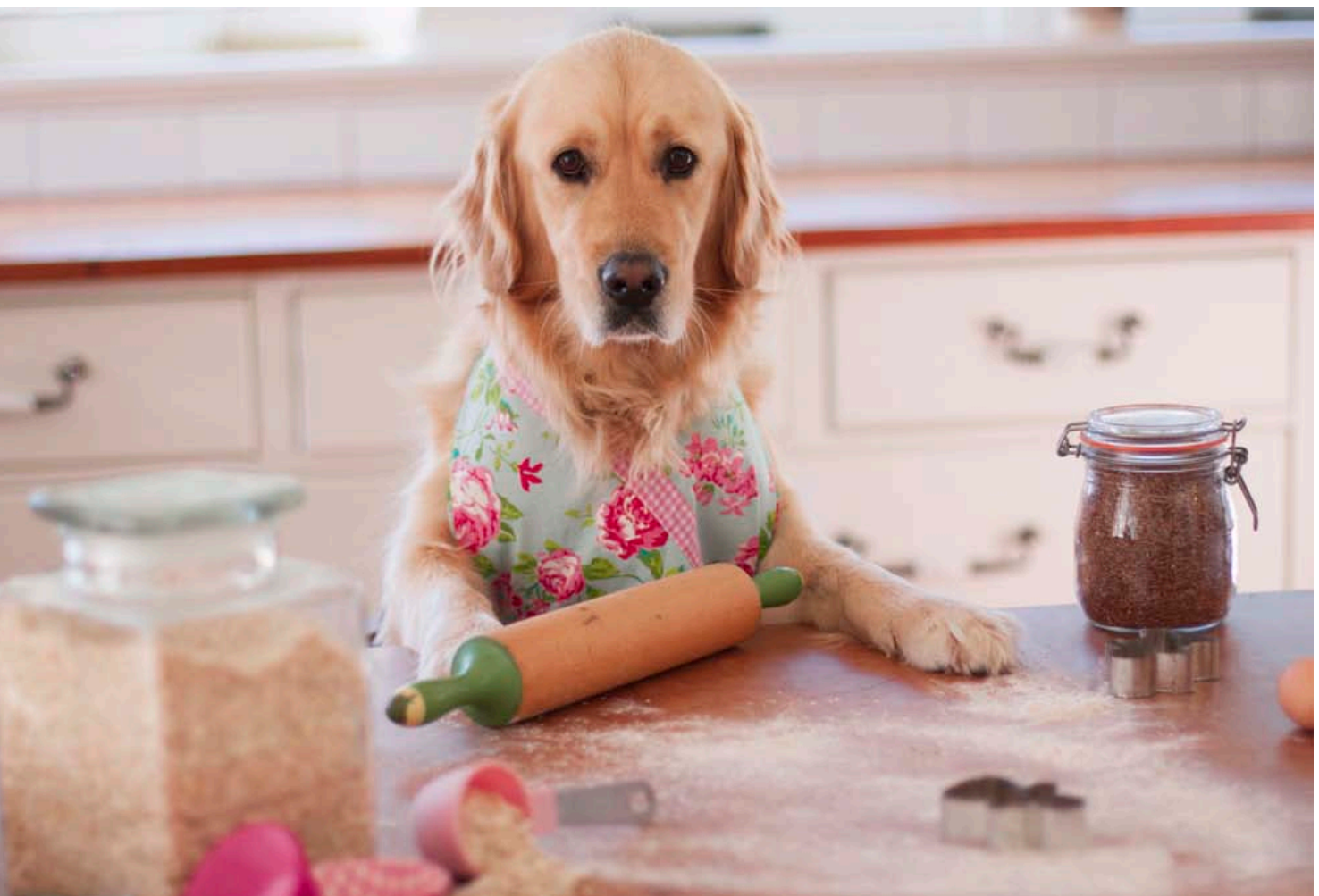
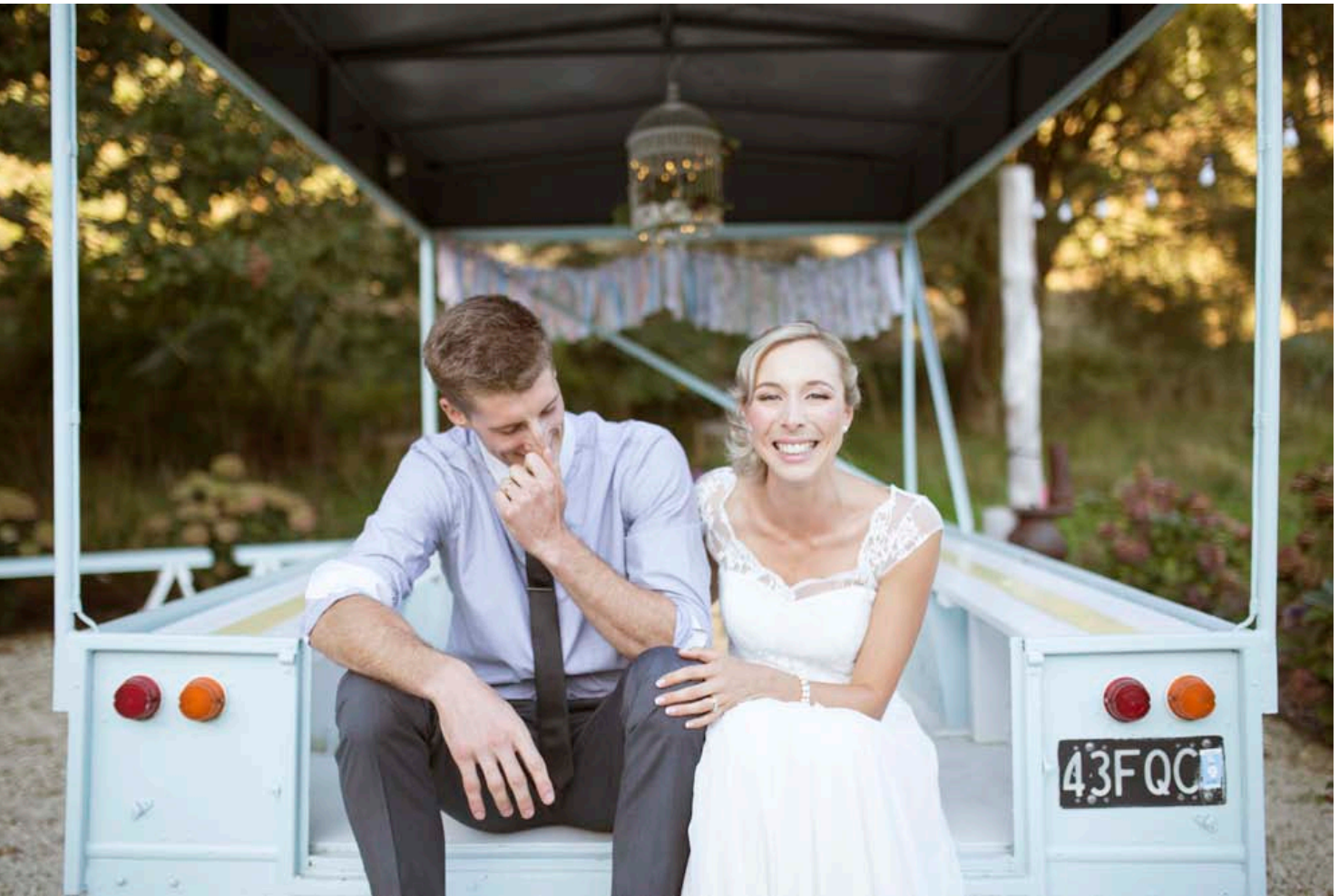
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# YOUNG AND HUNGRY

Rose McMahon, a 14-year-old photographer, features as *D-Photo's* first One to Watch. Lara Wyatt talks to her about her portfolio and why she picked up a camera

It can be disheartening for a young kid to realize that, when they grow up, they can't be a giraffe. Rose McMahon didn't let that fact get her down for long — instead, she set her heart on being a storyteller. Always a creative type and expressing herself through painting, drawing, sewing, and making films, the now 14-year-old has discovered photography as an outlet that will let her tell the stories she wants to project.

"It must have been two and a half years ago when someone started lending me their camera, and I started using that and really enjoyed it as a hobby," McMahon says.

"I started photographing events for free and I would give the photos to the people, which was really cool. From there, I started following other photographers around and learning more from them."

After borrowing a Canon 5D Mark III, McMahon fell in love and wanted one of her own, so being the ambitious and determined person that she is, went straight to the internet and started doing some research to find out how to get one of her own. It wasn't long until she found the \$5000 price tag next to the camera of her dreams, and tears ensued.

However, she bounced back and ventured to good old Trade Me, where a near-brand-new Canon 40D caught her eye, but it was still too expensive. She dug a little deeper and realized that the camera was being sold by a local Tauranga photographer. So, eight-year-old McMahon jumped on the phone and explained to him what she was doing. Needless to say, the photographer was impressed and decided to give McMahon a great deal on the camera.

McMahon fully funded her first camera and all of the gear that has followed — there was no relying on her parents to foot the bill for this entrepreneurial artist.

"I just had some stuff saved, and then I started doing small things, like events, and second shooting for weddings. I was able to use my savings for my first camera, and then I made



more from my first camera and I could get my new camera, which is brand new — but I still use my other camera lots," she says.

Within her portfolio, McMahon already features wedding, portraiture, fine-art, and product photography, but with all of her photographs, she likes to have a story coming through. Her portrait work is a bit different in the fact that she asks questions of the people she'll be photographing, and collects props to set the scene.

"In my latest shoot, I found out that the people had three kids. I found out that one child was into baking and quite arty, another was more of a bookworm, and the other was an outdoorsy little girl. So, with that, I

could base a story around them. One of my favourite photos I've got is of a little girl in the kitchen and she's pouring milk into a bowl — it's one of my favourite portrait photos."

Wedding photography is a huge passion for McMahon; climbing up on ladders, getting people into position — she's in there, boots and all. She says people are usually really excited about the photos she produces for them, including one bride who gathered all her bridesmaids and her mum to show off the shots.

"Sometimes you get people who are a bit hesitant, but they start to relax when they realize I'm not just a kid taking photos."



# DPHOTO.CO.NZ



Helen Mitchell



Rose McMahon



**1 HONG KONG INK**  
We talk to Helen Mitchell about her recent exhibition *Hong Kong Ink: Tattoo Culture and Identity* and her future plans.

**2 GALLERY: ROSE MCMAHON**  
We talk to Rose McMahon as this issue's One to Watch, and you can view an extended gallery of her photographs online.



Charlotte Curd/Taranaki Daily News

**3 INFOCUS QUEENSTOWN 2015**  
We bring you the trailer for Corwin Hiebert's exciting master class being held at Infocus Queenstown 2015.

**4 Q&A: CHARLOTTE CURD**  
After recently winning the title of Junior Photographer of the Year at this year's Canon Media Awards, we talked to Charlotte Curd about her winning portfolio.

## IMMEDIATE ADVICE

In this day and age, anything and everything can be found online within seconds. With this in mind, we've decided to make sure you get immediate access to information about the new gear on the block, and we've transferred our reviews from paper to online. Each month we'll give you a snapshot of the equipment and programmes that we've reviewed here, and you'll find the extensive coverage over at [dphoto.co.nz/reviews](http://dphoto.co.nz/reviews).

This issue we explored:



**Tokina AT-X 11-20mm f/2.8 Pro DX lens.**

Read our full review online to discover what we thought of this pocket rocket of a lens.



**Panasonic Lumix DMC-G7K**

We took Panasonic's newest mirrorless camera for a spin — find out what we had to say in depth at [dphoto.co.nz/reviews](http://dphoto.co.nz/reviews).



**T**he Sigma *D-Photo* Amateur Photographer of the Year competition has come to a close, and we're proud to announce this year's winners in this 18-page celebration. Congratulations to Hilary Lakeman, who has been recognized as the overall winner of the 2015 Sigma *D-Photo* Amateur Photographer of the Year competition, with her winning image taking pride of place on this issue's cover. Lakeman's image, titled *Confrontation in New Regent Street*, was taken on a midwinter city walk during which she and her partner were watching an artist starting a big wall painting of people in shades of blue — and that was when they decided to have some fun interacting with those figures.

"I find myself drawn to street photography and to people and their relationships with each other and their surroundings," Lakeman says. "Being originally from Christchurch, and with family and friends caught up in the earthquakes, I have been visiting the city on a regular basis, and have been taking lots of images over the last five years. We regularly walk the city streets, so I have hundreds, if not thousands, of photos in the files recording the changes in the urban landscape, the street life, and also the many graffiti and art works."

On her decision to make her image a monochrome piece, Lakeman says, "I really enjoy

the post-production challenge of monotone, and feel that the emotion of the image is enhanced without the distraction of colour."

The annual competition is the major highlight of the year here at *D-Photo*, and thanks to the competition's generous sponsors — Sigma, Southern Approach, White Studios, Universal College of Learning (UCOL), Progear, Ilford, Vanguard, Profoto, and Momento — we were able to bring to the table the largest prize pool that the competition has ever seen, with more than \$15,500 worth of prizes up for grabs. We were astounded by the huge array of high-quality images submitted this year, as was Sigma distributor CR Kennedy's Gerard Emery.

"Every year we see the quality of images get better and better, and this year we've noticed an exceptional standard being recognized as winners and finalists, but also in the quality of the galleries we've been keeping an eye on," says Emery.

Our judges — Charles Howells, Terry Cockfield, and Bianca Duimel — had their work cut out for them this year, and *D-Photo* would like to extend our gratitude to them for taking on the task. You can read more about our judges and the judging process over at [dphoto.co.nz](http://dphoto.co.nz) where the judges will tell you about their experience and what they were looking for.

Now, prepare to be amazed.

Lara Wyatt, editor, *D-Photo*



# PRIZES



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Third place: Big U-Shot Deluxe and XSO Pholder, worth \$122.80



## CREATIVE CATEGORY — SPONSORED BY WHITE STUDIOS

First place: \$1000 excl. GST of rental credit (valid for 12 months)  
Second place: \$400 excl. GST of rental credit (valid for 12 months)  
Third place: \$250 excl. GST of rental credit (valid for 12 months)



## JUNIOR CATEGORY — SPONSORED BY UCOL

First place: \$800 Canon voucher  
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## LANDSCAPE CATEGORY — SPONSORED BY PROGEAR

First prize: \$900 worth of Lee Filters  
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Third prize: \$200 worth of Lee Filters



## MONOCHROME CATEGORY — SPONSORED BY ILFORD

First place: Vanguard AUCTUS 283 CT tripod and ColourMunki Smile, worth \$680  
Second place: Range of Ilford Prestige inkjet papers and ColourMunki Smile, worth \$480  
Third place: Range of Ilford Prestige inkjet papers and ColourMunki Smile, worth \$380



## NATURE CATEGORY — SPONSORED BY VANGUARD

First place: Abeo Pro 283 AGH tripod, worth \$770  
Second place: Abeo Pro 283 tripod and SBH 100 ball head, worth \$500  
Third place: Vanguard Uprise II 48, worth \$270



## PEOPLE CATEGORY — SPONSORED BY PROFOTO

First place: Soft box FRi four-inch Octa (120cm) and RFi speeding adapter Profoto, worth \$621.08  
Second place: Umbrella Deep Silver XL (165cm), worth \$507.22  
Third place: Reflector Sunsilver/White L (120cm), worth \$183.54



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# ACTION CATEGORY



1ST



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WINNER:  
GLENDA REES



# ACTION CATEGORY



2ND



3RD



PROUDLY SPONSORED BY SOUTHERN APPROACH

RUNNERS UP:  
SECOND PLACE: **LOUISE MCHAFFIE**  
THIRD PLACE: **ROSS COLLINS**

# CREATIVE CATEGORY



1ST



PROUDLY SPONSORED BY WHITE STUDIOS

WINNER:  
ALYS DAVIDSON



# CREATIVE CATEGORY



2ND



3RD

# JUNIOR CATEGORY



1ST



UCOL INSTITUTE OF  
COMMERCIAL PHOTOGRAPHY  
Auckland

PROUDLY SPONSORED BY UCOL

WINNER:  
BEVAN WHITTLESTON



# JUNIOR CATEGORY



2ND



3RD

# LANDSCAPE CATEGORY



1ST



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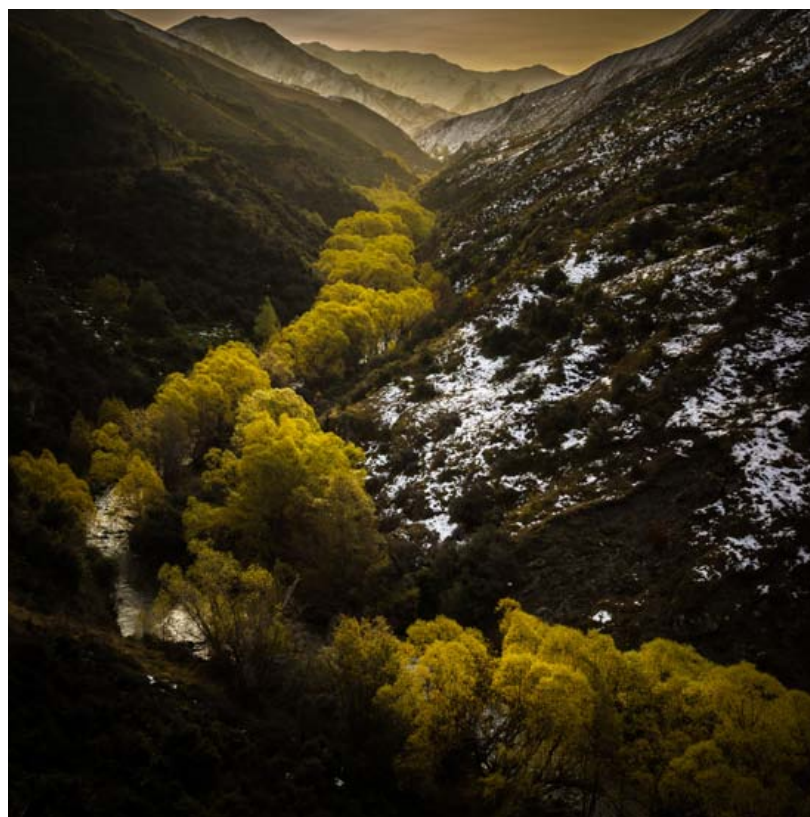
WINNER:  
NICOLA PYE



# LANDSCAPE CATEGORY



2ND



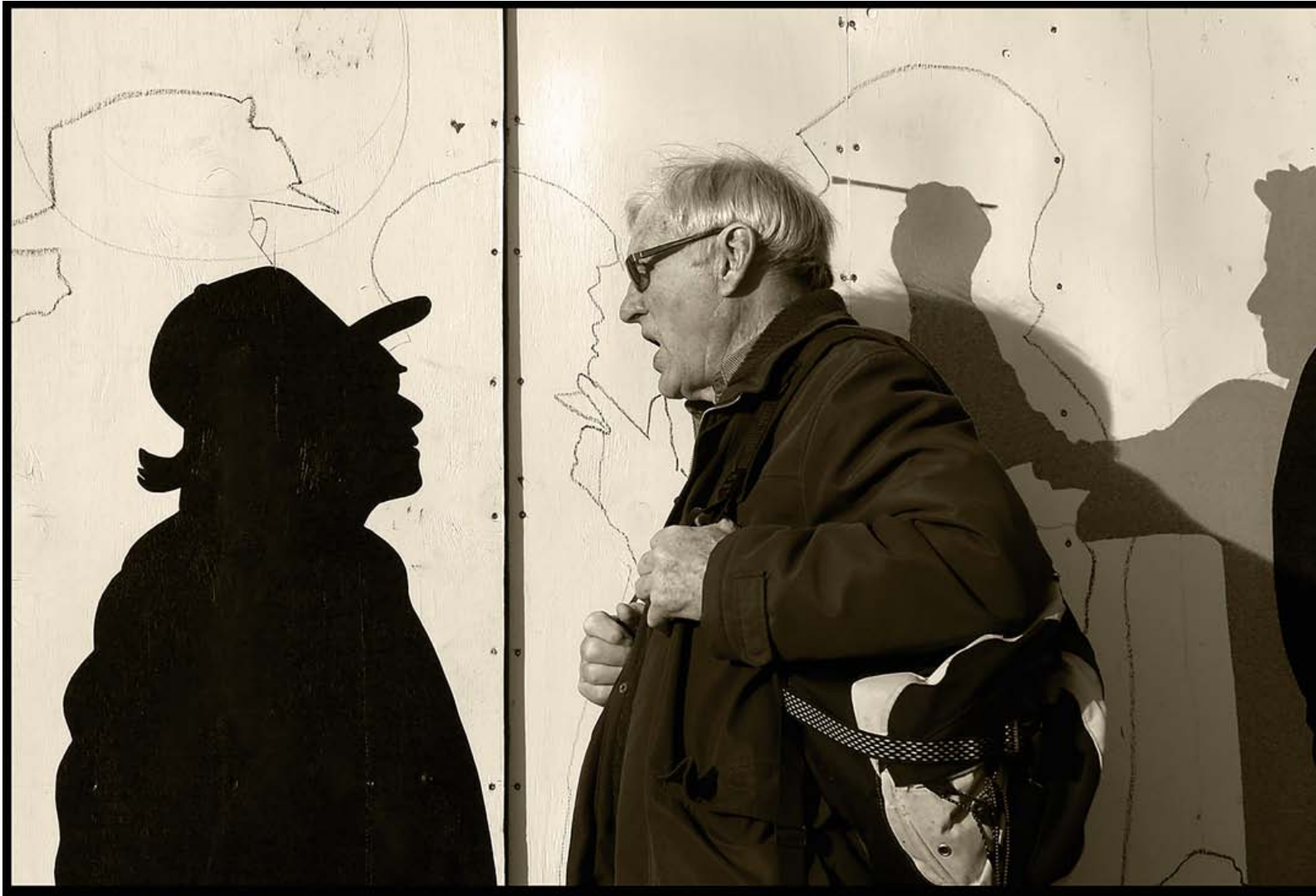
3RD

RUNNERS UP:  
SECOND PLACE: **MARTIN KOHN**  
THIRD PLACE: **DAVID BOWIE**



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# MONOCHROME CATEGORY



1ST



# MONOCHROME CATEGORY



2ND



3RD

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RUNNERS UP:  
SECOND PLACE: **MARK SMITH**  
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# NATURE CATEGORY



1ST



# NATURE CATEGORY



2ND



3RD

RUNNERS UP:  
SECOND PLACE: **CHRIS LESKOVSEK**  
THIRD PLACE: **CHERIE PALMER**

# PEOPLE CATEGORY



1ST

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WINNER:  
ALAN THOMPSON



# PEOPLE CATEGORY



2ND



3RD



1ST



# TRAVEL CATEGORY



2ND



3RD

RUNNERS UP:

SECOND PLACE: **DIANNE BLACK**

THIRD PLACE: **SUSHRUTHA METIKURKE**



# Panasonic



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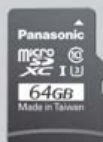
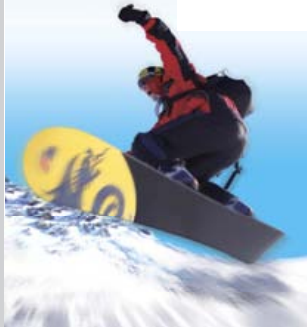


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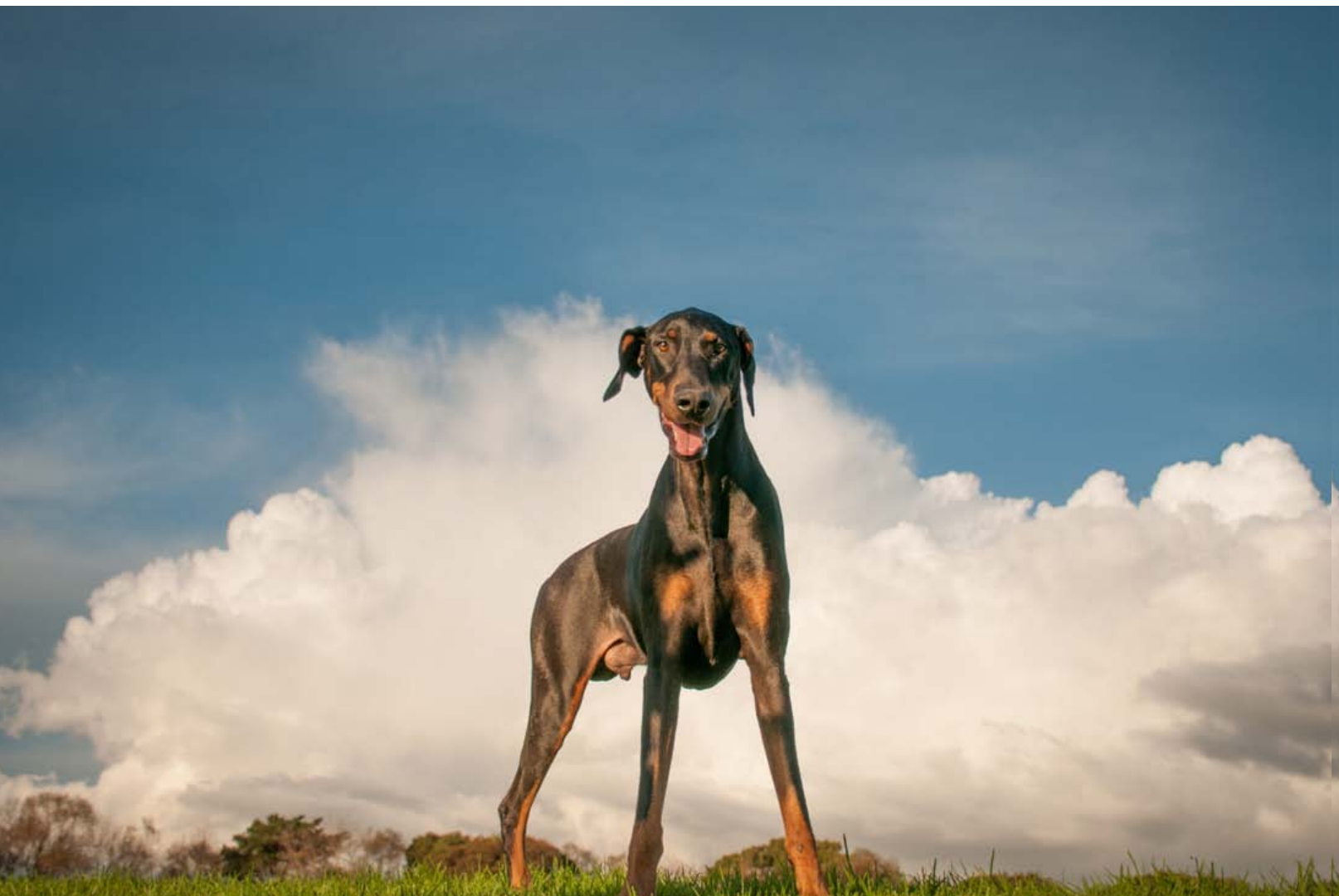
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# TAIL-WAGGING KEEPSAKES

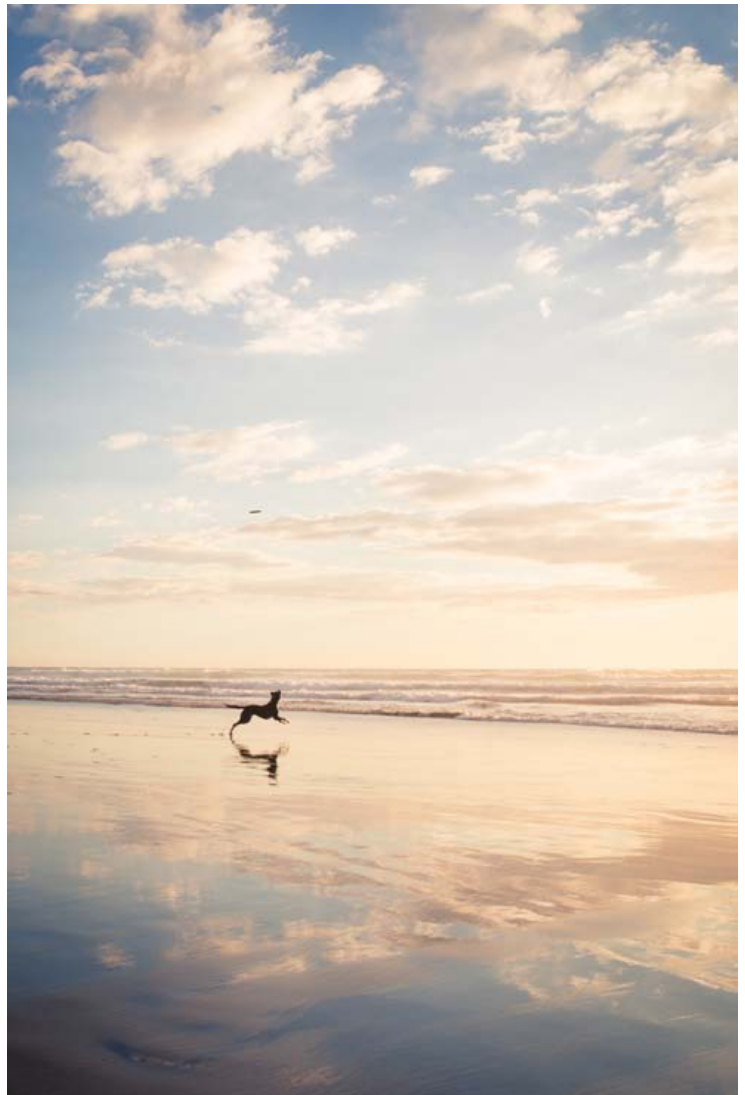
James Dillon-Graham discovers the intricacies of pet photography, and how treasured family memories are created

**A**s Kiwis, there are few relationships we cherish more than those we have with our pets. In fact we often have such a close bond with our feline confidantes and our canine companions that we don't see them as pets at all — we see them as genuine family members.

This sentiment is wholeheartedly endorsed by Tara Sutherland, a Hamilton-based pet photographer, diver, and animal lover. In fact, Sutherland believes that a successful pet photo shoot hinges upon the recognition that our furry friends are unique beings in their own right, with their own special character traits.

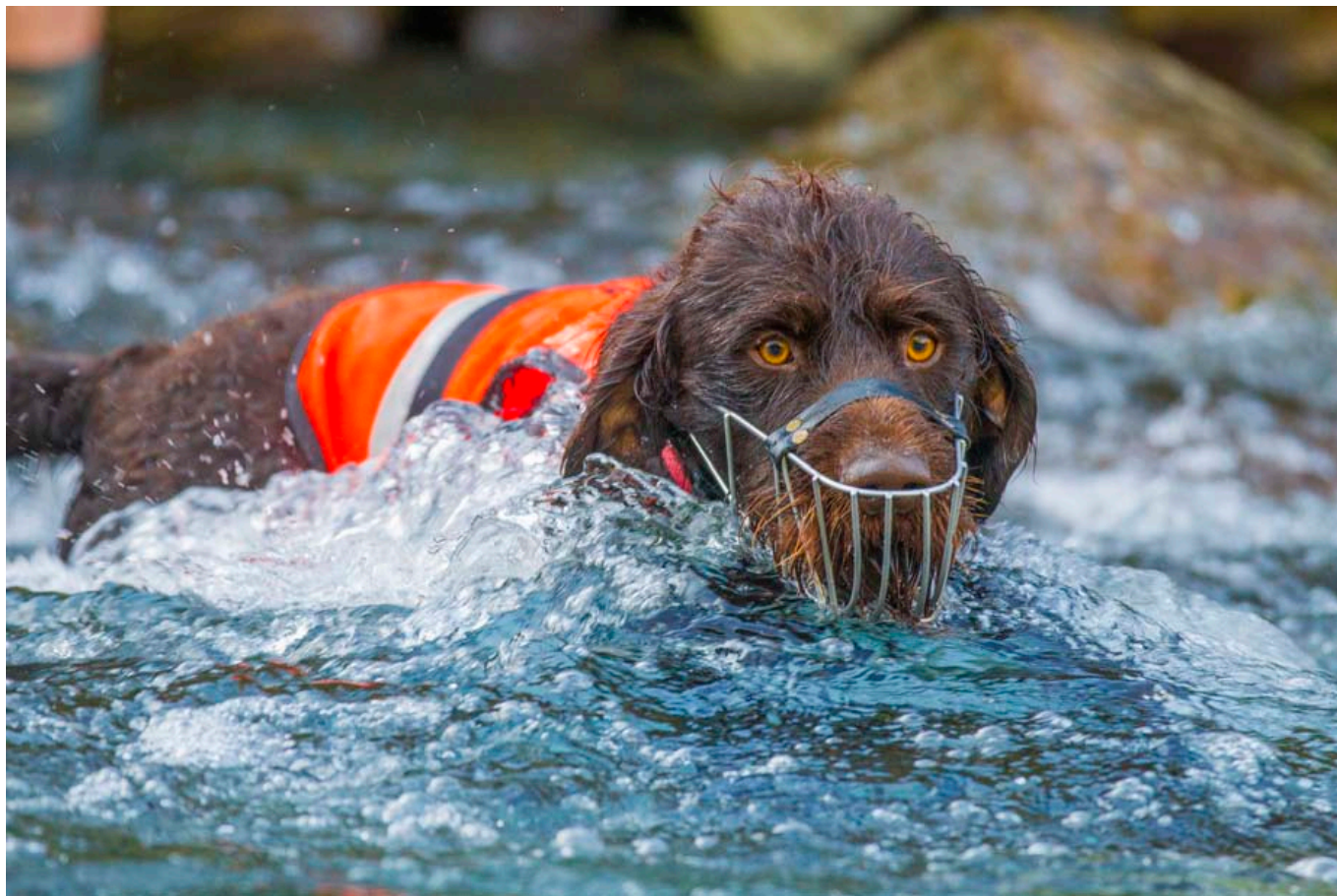
"Our pets have personalities — likes and dislikes, favourite toys, foods, and places to sleep. One of the key ingredients in producing a portrait of a pet that their family will love is learning those little details, and using them in the creation of the photographs," Sutherland says. She is also mindful of projecting positive body language when she first approaches her furry subjects.

"Animals have an amazing sense of how you are feeling," she explains. "There is a certain amount of preparation I can do, but if I am nervous or stressed, they know. So I make it as fun and natural as possible. If they are not comfortable, we stop and wait, and perhaps just play. And that helps with people, too." Craig Bullock is a pet photographer who also believes that capturing great images starts with building a positive rapport with both pets and owners. Having started his career as a bird keeper in the United Kingdom, Bullock is very aware that when he



These pages: Tara Sutherland





This page: Craig Bullock

comes into an owner's home for a shoot, he is also coming into the animal's home — to a space where the pet feels safe, physically and psychologically.

"Sometimes I go to a shoot and I haven't met the animal before. So I talk to them first and give them a pat. You know how the animal is by its behaviour, so you're not going to shove a camera in its face straight away, because you're never going to get a shot that way," Bullock says.

For Bullock, developing a relationship founded on trust was essential for capturing evocative portraits that chronicled the lives of Christchurch cats and dogs in the wake of the February 2011 earthquake, for his books *Quake Cats* and *Quake Dogs*.

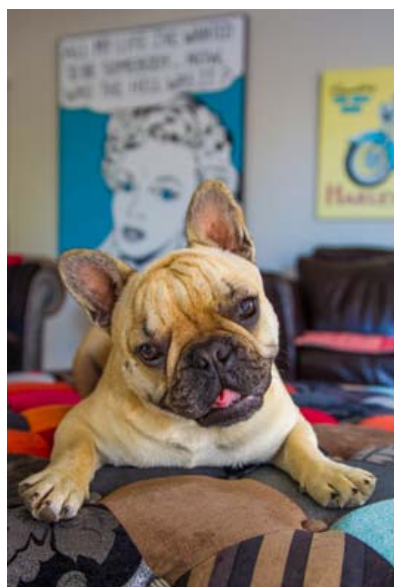
"I approached people for my books who said, 'My cat has an awesome earthquake story but you're never going to get a good photo of him.' And they were always amazed when I did. It's all about the connection, whether it's the connection with me, as the photographer, or the connection between the animal and the owner, off to the side."

Tauranga photographer Rachael McKenna agrees. Having started her career working as a photographer's assistant for the iconic

baby photographer Anne Geddes, McKenna has always approached her animal subjects in exactly the same way she approaches her human subjects — with respect and kindness. McKenna also sees her work with people and animals as complementary, and is always keen to give pets and owners the opportunity to share the frame, believing this often produces more evocative images.

"Encouraging people to include the family pets in their photos is a strong aspect of my approach," McKenna explains. "I love to capture the relationships families have with their fur family members: sometimes it is these images that portray the most natural and relaxed expressions from my people subjects."

Having had his own experience of the Christchurch earthquake — along with his two cats, Jazz and Mr Tinkles — Bullock always tries to produce more than great images for his clients. Instead, his aim is to create a lasting visual representation of an animal's physical and emotional self, set against the backdrop of their environment. And the best way to do this, Bullock believes, is to get 'down and dirty' wherever the pet feels most comfortable. "It's all about getting down to their level. Because if I'm looking down on them then it doesn't give me the same kind of intimacy as when you're





Craig Bullock



Craig Bullock

immersing yourself in their point of view. So I often get caught up in shoots, because I'm running around with them with my camera, or getting my feet wet, or lying in the water.

But Bullock doesn't just go for the serious or the dramatic — he likes to mix things up, especially if he discovers a lighter side to his subject's personality.

"I like to capture the humorous side of pets too. The lick of their lips or a yawn — there's always something going on that's funny. My own cats are pretty crazy, Jazz the Bengal in particular. I've done a lot of shots of him leaping in the air."

A self-confessed 'pet parazzi', Sutherland also likes to keep things light-hearted when it comes to pairing pets with their owners. Not only does this relax both two- and four-legged subjects alike, it also helps her produce more compelling images.

"Whilst a beautifully posed portrait is definitely lovely to look at," Sutherland says, "I like to create photographs that have more emotion to them in a natural documentary style. When I was starting out, I would spend Friday afternoons and Saturday mornings at our local dog park. I still do this occasionally, and

in the sessions I have with my clients and their owners I can use those skills of capturing pets and owners at play, being themselves."

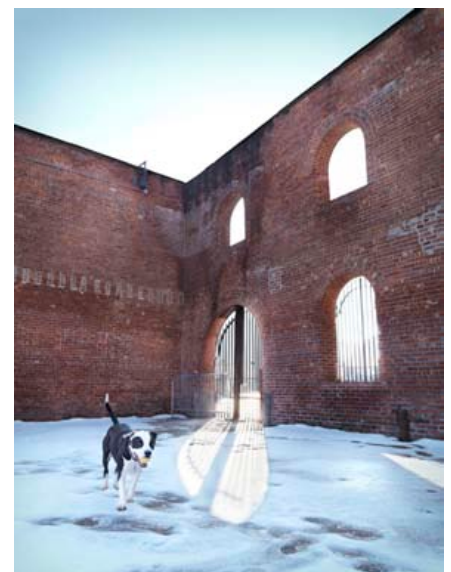
Having shot cats and dogs around the world for many of her books, such as *The New York Dog* and *The French Cat*, McKenna is passionate about shooting pets in a way that is reflective of their unique identity, set against the backdrop of the world they inhabit.

"When photographing an animal in their natural environment, I am always aiming to make it look as true to life as possible. I don't manipulate my images in any way, I try to capture everything as it happens — within the camera — and not change anything in post-production. So there is no need for artificial lighting — natural light gives me everything I am looking for. I just have to work within the environment and make the light work for me." Bullock also prefers to work with natural light, as he feels it produces more authentic results, particularly when working with dogs. "I'm definitely not a studio person," Bullock says. "I like to get outdoors as much as possible. A lot of working dogs, like Border Collies, have so much energy. You can see the life in their eyes and the joy on their faces when they go full out on the beach."

Meeting with owners before he starts shooting is also something Bullock likes to do — it's something that allows him to find a location that holds a special meaning for the owner, or for their dog.

"I did a shoot with a couple and their dog in the Port Hills [in Christchurch], where they got married. A place with meaning always brings something extra to the images."

A successful photo shoot, according to Sutherland, Bullock, and McKenna, isn't just about capturing a beautiful likeness of a cat, a dog, a horse, or a mouse — nor even



Rachel McKenna





the quirky personality of a pet snake (one of Bullock's more challenging assignments). Instead, the real value that these pet photographers strive to bring to every photo shoot is in recording a moment in time that will serve as a reminder of shared love and joy.

"A professional pet photographer doesn't just take a snap," Sutherland explains. "They take the time to create a memory. It is having the patience with the pet, to know what poses highlight their body shape and their profile best. And it is using high-quality equipment with skill to create an heirloom that people are proud to hang in their homes." Bullock

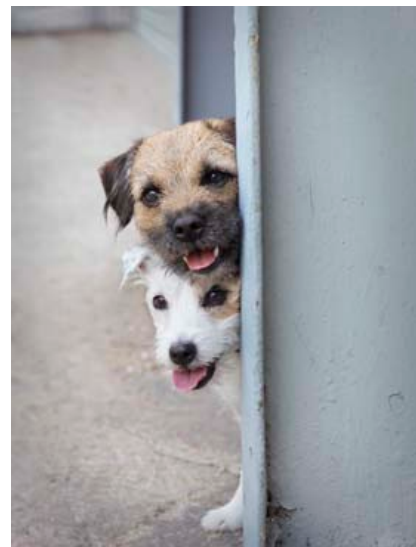
agrees. "Pets aren't with us nearly as long as we would like them to be," he says. "And people realize that having professional photographs of their pets is something special. I think the earthquakes highlighted that for a lot of people."

While it doesn't quite compare to the dangers of working in war-stricken areas, pet photography does have its hazards, especially when the subjects are the lions at Orana Wildlife Park that Bullock photographed for Quake Cats. "The staff at the park went with me as I went over the barrier so I could get the fence out of

the shot," Bullock explains. "I was using my 70–200mm lens shooting one of the lions that was a bit further back. Then they said 'step back!' and as they said it, I heard this big roar in my ear and there was one right in front of me against the wire." As for the formula for success, Sutherland believes that it all comes down to turning a passion for animals into a photographic approach that emphasizes patience and persistence. "It's about not being afraid to spend an hour on the ground, getting mud on your knees and elbows, and then wanting to get up and do it all over again."



This page: Rachel McKenna



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Chris McLennan is a New Zealand-based commercial travel photographer, servicing clients all over the globe. With more than 50 different countries on his list of shoot locations, his images and stories bring the world just that little bit closer. When he's not working on an assignment, Chris also hosts intrepidstyle photo tours to exciting and photogenic travel spots such as Alaska, Africa, Papua New Guinea, and New Zealand. He is an ambassador for camera brand Nikon, and holds endorsement relationships with Lowepro, Lexar, AquaTech, and HP. For an example of his work watch his YouTube video sensation *Car-L meets the Lions*, which has received seven million views, and has been featured by both local and international press and media worldwide.

# LOOKING FOR ALASKA

Chris McLennan reveals the abundance of reasons behind why he cherishes his Alaskan journeys



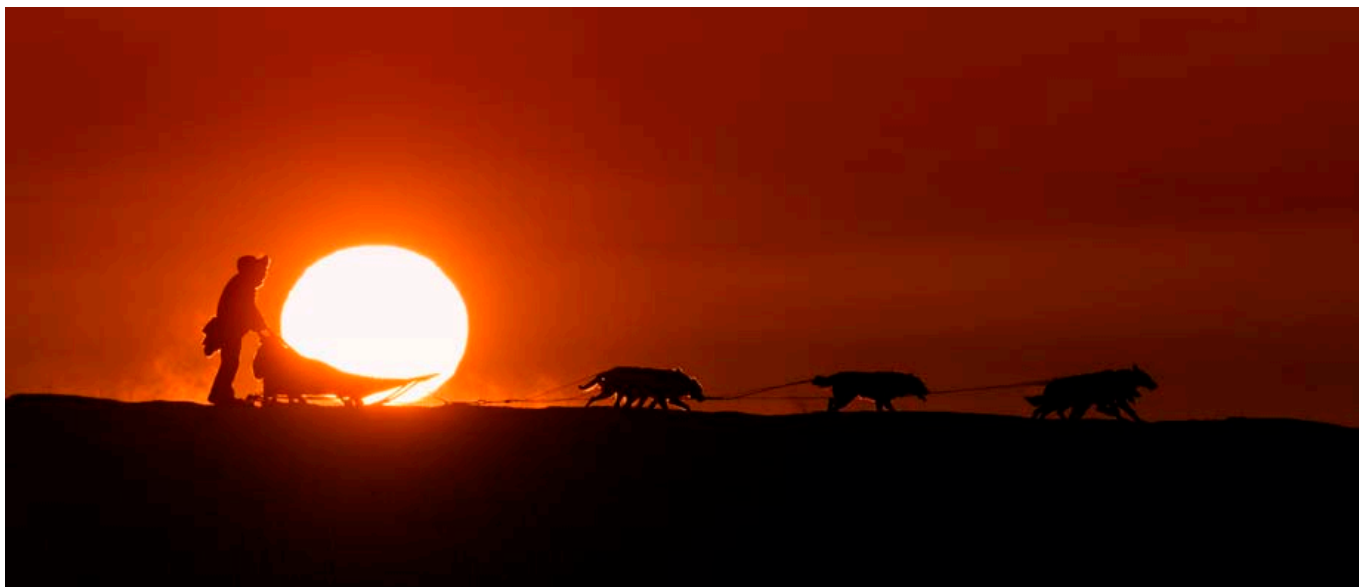
New Zealander Curt Perano on the frozen Yukon River during the 2014 Iditarod race  
Nikon D800E, 70–200mm, f/5, 1/3200s, ISO 200

It's no secret that I travel a lot for work, and from the number and variety of locations I have been fortunate to visit, it's hard to pick a firm favourite. But it's also no secret that, if asked, the wilds of Alaska are always somewhere at the top of that list. I'm not sure what it is about this incredible destination — the largest yet most sparsely populated of the US states, and yet a world apart in so many ways — but something about it just draws me back time and again.

Spread over nearly two million square kilometres, and larger than most of the world nations, Alaska is home to a plethora of unrivalled natural features, including North America's highest peak Mount McKinley — towering over the Denali National Park at 6168m above sea level; the world's most perfect volcanic cone, Mount Shishaldin, which is more symmetrical even than Mount Fuji; over 54,000km of tidal shoreline, including the earth's largest tide at Turnagain Arm, where the tidal difference can be over 10 metres high; more than three million lakes and 12,000

ivers; over half of the world's glaciers, which cover nearly 45,000 square kilometres of land; and a vast interior region of immensely beautiful and mostly uninhabited wilderness. Alaska is truly something to behold.

It is to the State's central region that I have travelled a number of times to photograph what is undoubtedly Alaska's most famous sporting event, the Iditarod Trail Sled Dog Race. Covering a distance of more than 1600km from Anchorage to Nome, teams of up to 16 dogs and their mushers race each other across the frozen ice and snow, taking anywhere from eight to 15 or more days to complete their hazardous journey. Sub-zero temperatures can be as low as minus 40 (or more) degrees Celsius, with blizzards regularly causing white-out conditions, and pushing the wind chill to minus 70 or more. The race is a true test of endurance and fortitude, although there are checkpoints along the way for safety, and to ensure the mushers sign in and have somewhere to rest and restock supplies as needed — including



Jon Korto mushing his dog team at sunset, Galena  
Nikon D800E, 500mm, f/9, 1/2000s, ISO 320

the dogs who are vet checked at each stop. However the top competitors usually push on and camp along the route, braving mountain passes, steep inclines, frozen waterways, dangerous ice, and densely forested sections of the course.

It was in 2011 that I followed a large section of the race on a snowmobile for more than 1200km through Alaska and across the frozen Bering Sea — an adventure I won't ever forget.

Alongside the Iditarod, Alaska is now just as well known for its Dalton Highway, featured in the *Ice Road Truckers* TV series. A 666km stretch of highway, running from just north of Fairbanks through Coldfoot and up to Deadhorse near the Arctic Ocean, the route serves the Trans-Alaska Pipeline System, which was built in 1974. This is the route I took when I was in Alaska last year in order to visit Wiseman, a tiny village just north of Coldfoot

from where we photographed the incredible Aurora Borealis.

Taking photos in the Alaskan winter — or in any cold environment for that matter — does present a few unique challenges. Fortunately, camera technology has come a long way in the digital era, and without the high number of moving parts prevalent in the old film-camera days (requiring grease lubricants that would freeze), most modern equipment can be used



Exploring the remote wilderness of Alaska's interior at night with the Northern Lights under a full moon  
Nikon D800E, 14–24mm, f/2.8, 20s, ISO800





The winter wonderland just off the Dalton Highway and near the Arctic Circle  
Nikon D800E, 14–24mm, f/16, 1/320s, ISO 200

well below the minimum operating temperature of zero degrees Celsius most commonly stated in the user manual. In fact, your fingers are likely to freeze up well before your camera does. I use large heat packs in my camera bag — and smaller ones in my gloves — just to take the edge off. I make sure I have extra spare batteries, as they do tend to drain quicker in the cold — keeping the batteries warm will extend their life a little. Never take your gear from the extreme cold into a warm environment as this causes condensation, which can instantly freeze on the outside of your very cold camera, taking hours to clear. I usually leave my kit safely in my backpack overnight, or at least for a couple of hours, only removing the memory cards and batteries, which I do before heading indoors. And most importantly, wear the right clothing and keep yourself warm. You can't take photos with frostbitten fingers ...

However, Alaska isn't all wind and snow and freezing temperatures. Visit in the summer months and you'll be warmed by a balmy climate ranging from 15–25 degrees Celsius, long days with up to 22 hours of sunshine in some areas,

fields of glorious wild flowers, air that is clear and crisp, stunning scenery, and a chance to see one of my favourite wildlife species, the Alaskan Grizzly Bear. With males weighing around 500–600kg, and often heavier just prior to hibernation, the Alaskan Grizzly is considerably larger than the same species in other regions. As they fatten up on around 40kg of salmon per day during the peak salmon season, it's not hard to see why. The summer months for this species are all about food, with the grizzly bear's omnivorous diet allowing them to snack not only on salmon, but also on clams dug up along the coastline, sedge grass, berries, and less frequently on carrion found by the bears. Standing at a height of up to three metres on their hind legs, they are certainly an impressive sight to see.

Photographing the bears is all about observation and timing. They seem mostly oblivious of us as they wander the shore digging for clams, or ford the streams on their hunt for salmon. Their unawareness allows me to observe their behaviour and set myself up for the shots I want, choosing my background and waiting for the



Mother and cubs digging for clams at Lake Clark National Park  
Nikon D800E, 70–200mm, f/7, 1/1250s, ISO 400

right moment. Where possible I will use composition to frame the animal within its environment, and then it's just a matter of watching the bear's body language to choose the best possible moment to shoot. The action can happen very fast if the bears decide to fight over a favourite fishing spot, or chase a salmon through shallow water, so having continuous focus ready is helpful too.

But undoubtedly the best thing about Alaska is the people I have met there. From Jon Korta in Galena, living a simple life with his young family on a remote section of the Yukon River, to Dave and Oliver Coray — owners at Silver Salmon Creek Lodge — through to Jessie Carlstrom at Tourism Alaska, all have become close friends I look forward to spending time with. And that's just to name a few. People in Alaska are some of the most welcoming and friendly people I have ever met, and I can't wait for my next trip back there to share that experience with others.



A grizzly bear launches himself at a darting salmon, Silver Salmon Creek  
Nikon D810, 500mm, f/6.3, 1/2000s, ISO 800





Leading professional photographer Jackie Ranken covers the fundamental techniques and ideas behind a range of different photography styles each issue.

One of the country's most respected photographers, Jackie is the current New Zealand landscape Photographer of the Year and is a Canon Master. She also runs the Queenstown Centre for Creative Photography with her husband, Mike Langford.

[jackieranken.co.nz](http://jackieranken.co.nz)

# AN ANTARCTICA PHOTOGRAPHY ENDEAVOUR

Creating a meaningful audio visual to commemorate a travel experience is detailed by Jackie Ranken

Being invited to be an instructor on a Rock Hopper Landscape Photography Workshop, bound for Antarctica, saw me travel from Auckland to Santiago, Chile, then onto Punta Arenas, where 65 photographers flew across the Drake Passage to King George Island.

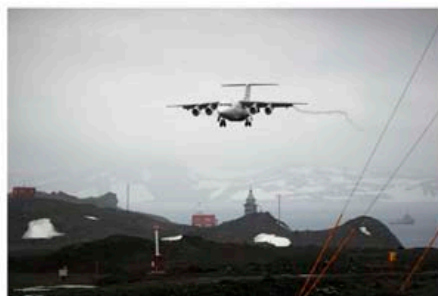
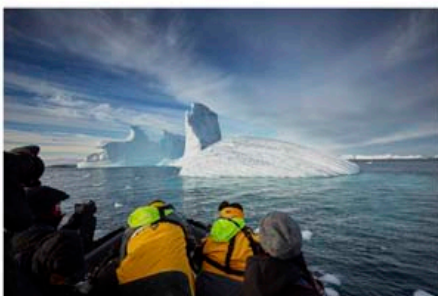
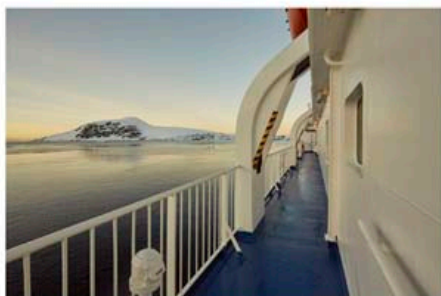
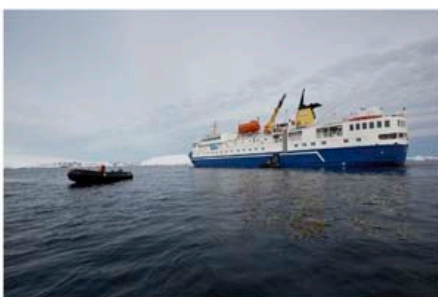
We boarded our chartered ship, Antarctica 21, for six days of photography. The expedition leader designed the itinerary for photographers, and the plan was to be in the right place for the best light for our work.

Over the six days, I made more than 2700 captures. After each photography session I would download, rename, and backup my files — creating good habits like this helps to keep your cataloguing safe and informative. I believe that audio visuals are a great way to share travel experiences, but for this I had to edit my 2700 files down to 100. I'll share with you a selection of

these images, the camera techniques I used at the time they were captured, and how I dealt with the editing process.

Audio visuals require images that work together in sequences: these sequences take the viewer on a journey that hopefully makes them feel like they were there. Or perhaps may inspire them to go there and experience a place themselves.

After processing all my favourite files, I then split them into specific categories so that I could see what I had, and build up the story. The categories I created were The Travelling Experience (including people shots), Man-made Structures in the Landscapes, Man in the Landscape, Landscapes and Seascapes (including icebergs and seascapes), and Wildlife. Be aware that if you don't work hard enough to capture the story and events as they present themselves, then your audio visuals or visual story may be full of holes.

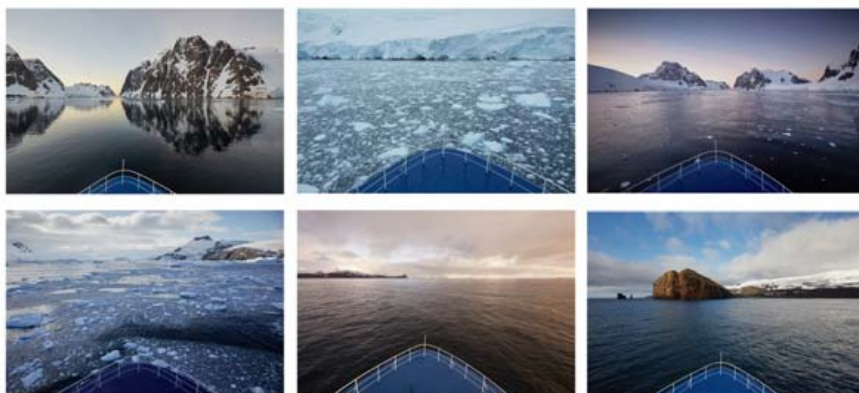


## The Travelling Experience

It's important to photograph the start of a journey as well as remembering to photograph the end. Much like a written composition, you need an introduction, the body of the story, and finally a conclusion. This set of six images is a selection of files I

used in my audio visual: I used them to visually describe what I was travelling in, and what I photographed from. Each image is a reminder of specific events — walking off the runway on our first day, how it felt to be on the Antarctic ocean in a small zodiac, the trips to and from

the ship, and how it felt when witnessing the quiet magnificent beauty found in the Lemaire Channel. The last frame shows the plane returning to King George Island to take us back to Chile. Notice how these images become reference points for the viewer.

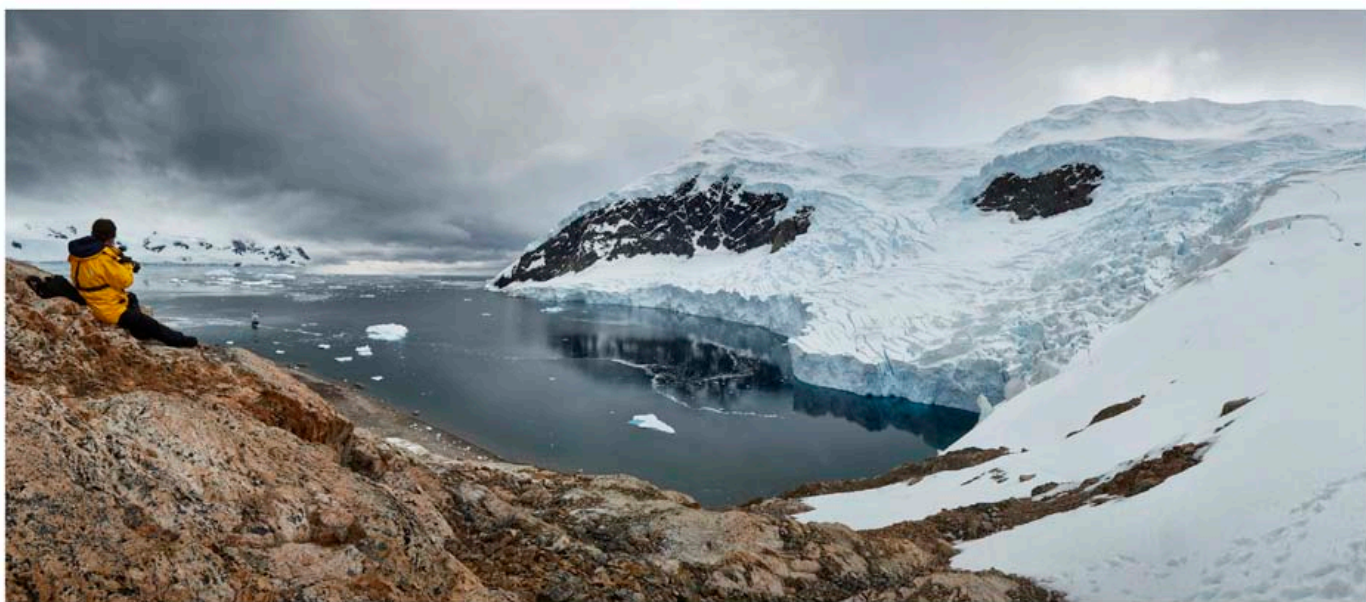


I made a decision to photograph the view from the front of the ship, leaving in the bow, as a way of showing the changes in the landscape. Each image represents a different day and a different environment. Allowing a viewer to make comparisons helps them to engage in the story. Look at the six different images from the bow of the boat, and notice how effective it is when one thing stays the same.



### Man-made Structures in the Landscapes

Man-made structures in the landscape become obvious focal points. They also create a great contrast to the idea that Antarctica is empty, or just full of ice and snow. I photograph these structures much like an environmental portrait, showing where the structures are and how they express themselves to me in that space. At each destination I shoot from different angles and with different lenses so that my story of that place will have layers of interest.



Manual exposure and cloudy-day white balance  
Canon EOS 7D Mark II, 16mm, f/16, 1/200s, ISO 160

### Man in the Landscape

Most Antarctic expeditions stop at the location pictured above. The harbour has a great shape that protrudes into the foreground, and when conditions are calm, the water reflects the advancing glacier. Panoramic images are a great way to communicate where you are. Leaving a figure on the edge of the frame, and the boat in the distance, gives the viewer an idea of

the scale. This epic landscape allows the eye to wander around the scene — the image was made up of seven separate vertical images. Each image overlaps the other by one third, which allows software to stitch the frames together, carried out later on the computer. To keep things consistent I used manual exposure to ensure all the frames would have the same brightness. I selected

a cloudy-day white balance (not auto white balance) so the colour balance would not change. I also manually focused at a spot just beyond the sitter so that the focus would not move about. At f/16 my depth of focus extended from the foreground to the background. From this vantage point I continued to watch the light, zooming into areas of interest with my telephoto lens.





400mm, f/8, 1/2600s, ISO 400

## Landscapes and Seascapes

Look at the images of the landscapes and notice that they are all about light. The reflective nature of light, the way the light casts spotlights on areas of interest, the way the light brings out colour, shape, and form. These moments of special light can be fleeting. Most of the images I made from the ship's bow were with my Canon EF 70–200mm f/2.8, or my

Canon EF 400mm f/5.6L telephoto lens. I had two camera bodies with me, the full-frame Canon 5D Mark III, and the Canon 7D Mark II, which has a smaller sensor that magnifies the focal length by x1.6. I made sure I minimized camera shake by keeping my shutter speed faster than the focal length of the lens, and whenever possible I sheltered my body from

the wind. Using high ISOs helps to keep shutter speeds fast. Having two different camera bodies on hand at the same time allowed me to have two different-focal-length lenses available at the one time, and I could also swap the lenses from one to the other and benefit from the x1.6 magnification if needed.



## Wildlife

The wildlife in Antarctica is generally unafraid of people. In the zodiacs we could approach and get quite close without disturbing them. Having good technique, a long lens, and some patience to wait for the seals to wake up and lift their heads was all that was required for these shots.

Good technique comes from practicing before you leave home. The idea, when on shore, was to find a place to sit and let the procession of penguins walk past as they moved to and fro to feed their chicks. The best animal portraits that I made were when

they were doing something, or were making a gesture of some sort. My advice is to slow down and enjoy being there — having access to watch these amazing creatures go about their daily lives is extraordinary.

(L-R) Gentoo penguin, Weddell seal, Chinstrap penguin, Leopard Seal, Humpback whale, and Adelie penguin



## Icebergs

The trick about photographing icebergs is to explore the technique of shooting with your camera held over the edge of the zodiac and close to the height of the water. Compare these two images (above) taken just minutes apart. Lowering the camera enhances the reflections in the water and helps to separate

the iceberg from the horizon. The water is not as dark and looks less choppy — to me it makes the iceberg feel much more dramatic. For this image I used manual exposure and focusing, 16mm focal length, f/11, 1/400s, and ISO 160.

This kind of travel photography takes a little more preparation. Knowing it's going to be cold, and having the right gear to keep you warm, will help to make your experience more enjoyable. I used thin merino/silk gloves under my fingerless Kathmandu mittens, and my hands were never cold.

For this trip I packed the following into my camera bag:

Canon 5D Mark III  
Canon 7D Mark II  
EF 16–35mm f/4L IS USM  
EF 24–70mm f/4 USM  
EF 70–200mm f/2.8L USM  
EF 400mm f/5.6L USM  
1.4 III Extender  
ND Grads P120, P121  
ND 400

Circular polarizers  
Canon remote switch RS80N3  
Three spare batteries  
Memory cards: two 32GB, two 16GB  
Lens cloth  
Manfrotto 322RC2  
A/Ball Grip Head — when travelling I use lighter  
Benro A-600EX legs

Petzl headlight  
Two hard drives  
Card reader

Jackie Ranken's Antarctic audio-visual will be being played at this year's New Zealand Institute of Professional Photography (NZIPP) Infocus conference.



Ice maker flung into the air at Telefon Bay for Kitchen Stories





# TAKING IN THE SIGHTS

Andy Belcher puts on his rail-buff hat and explores Coromandel's Driving Creek Railway

Andy Belcher is a Bay of Plenty freelance photographer with 82 top photographic awards to his name. These include British Wildlife Photographer of the Year, Australasian Underwater Photographer of the Year, and Nikon Photo Contest International. Self-taught, with no qualifications — and proud of the fact — Andy believes that his open-minded approach to learning has enabled him to break photographic boundaries, simply because he never knew they existed.

Andy's versatility sees him shooting a wide variety of commercial photographic imagery, from tourism to underwater. He also runs photo workshops, offers private tuition, writes and photographs magazine features, and has just completed his third children's book.

Andy's combination of enthusiasm, lively photo presentations, travel anecdotes, and photographic advice sees him in demand as a guest speaker, with engagements taking him as far afield as Italy and France. Sometimes, he doesn't even need to look for the action, because it comes to him — his too-close-for-comfort experiences include the tsunami in Samoa, and nearly being drowned by a dugong in Vanuatu.

[www.andybelcher.com](http://www.andybelcher.com)



The Driving Creek Railway train traverses the viaduct

In 1961, potter Barry Brickell moved from Auckland to Coromandel's Driving Creek and set about restoring a colonial house, as well as building a brick kiln and a pottery studio.

By 1973 Brickell had a bigger vision, and he purchased 24 hectares of hilly scrub-covered land. He started construction of a rail line to

transport clay and pinewood fuel to his kiln, and to help replant the hillsides on his property with kauri and other native plants.

The Driving Creek Railway was slowly expanded throughout the next 25 years to become one of the very few completely new railway lines in New Zealand in recent years.





The Driving Creek Railway train is about to travel through No. 3 tunnel, which is adorned with a terracotta mural

The terrain that the line traverses is steep and complex. It required significant civil engineering works, including a double-deck viaduct, three tunnels, and 10 bridges. The view across Coromandel Harbour at the top of the line is sensational, and in 2004 a terminus was completed and aptly named the Eyefull Tower. Three diesel rail cars are now used to transport visitors to the top. Every year, 30,000 people enjoy this ride, and much of the proceeds are used to fund nature-conservation works.



Barry Brickell working on fine details in his studio

Along the rail line, and throughout the site, there is an area of replanted native forest, featuring kauri, a wildlife sanctuary, and a sculpture park. There are also various pottery and brick art works, as well as retaining walls made of glass bottles.

When Driving Creek Railway recently asked me to create new images for marketing purposes, I was excited. When the day of the photo shoot arrived, the huge number of different themes to photograph almost sent me into sensory overload. In situations like this I explain to the client that good photographs take time, and that I'd like to concentrate on the highest priorities first. They understood, and the train ride began. All the guests were enlightened about the photo shoot, and their patience gave me the luxury of time to stop, identify, and shoot the best locations. The viaduct was visually appealing, with its turning waterwheel. This scene displayed a lot of contrast from bright sunlight to deep dark shadows. I decided to try and shoot it as a high dynamic range (HDR). An HDR is a blend of images, each with one stop difference in exposure. My Manfrotto carbon-fibre tripod is extremely versatile, and I was able to set it up on a steep bank beside the rail line. The very co-operative driver then positioned his train in the perfect spot to suit my composition. Once everything was still (apart from the waterwheel) I took my seven HDR images using the camera's motor drive. In post-production, the images were blended in the Photomatrix programme. Once I've upgraded to Lightroom 6, I am looking forward to blending HDRs there.

One of my other HDRs was taken at the No. 3 tunnel, which sports a resplendent terracotta mural. After a brief visit to the Eyefull Tower we headed back down, where I had the pleasure of meeting the very man who made all this happen — Barry Brickell. At the age of 79, Barry is still launching into new projects with an enviable enthusiasm. What an inspiration he is.

As photo shoots go, this one was very interesting, although not without its challenges. The most rewarding part was receiving positive feedback from the client when the finished images were presented.





Because the creative thought process is just as important as good technique, photographer Paul Petch gives voice to the thoughts from which great images are born. Paul is a freelance commercial photographer based in Auckland specializing in a wide array of styles, including commercial portraiture, sports, documentary, and event photography. He is also a successful graphic designer, art director, and photography tutor.

[paulpetch.co.nz](http://paulpetch.co.nz)



# SHOESTRING PORTRAITURE

In this three-part series, Paul Petch shares his insights, advice, and approach to shooting great portraiture on a budget

## Getting started — buy experiences not gear

It seems that every month a company brings out a new bit of kit to solve a problem that doesn't really exist. At the end of the day, cameras are all the same when it comes to exposure using aperture, shutter speed, and ISO — but they are not all equal when it comes to the quality of files that we end up with. Don't let this be the holy grail of photography, though, as in my opinion it's the subject you capture and the experiences you have that matter. Unless you are printing poster-sized prints, or working for big-budget clients, most modest cameras and kit lenses will do just fine. What's important is to get the very best out of the gear you have, and you will be surprised at what's possible.

In part one I'll introduce some solid ideas and personal thoughts on shooting portraiture, and basic kit and camera settings. In part two I'll discuss camera set-up, examples of using natural light with reflectors, and also introduce flash lighting using affordable off-camera triggers and modifiers. Finally, in part three I'll look at post-processing a selection of photos to finish off, as this step is just as important as the photography — no really, it is.

With this in mind, how do you shoot portraits that rock with great light, mood, and image quality on entry-level cameras? How do you get around having a smaller sensor and poor ISO range, and quite often lenses with higher aperture? Firstly, consider this: even the most expensive cameras won't teach you how to control lighting and mood,

so aside from covering portrait gear, we will talk a fair bit about lighting your subjects. Better lighting means sharper images with mood, and this is what you want to achieve when it comes to solid portraiture photography, regardless of your camera model.

## Budget cameras

This is a fairly tricky minefield to be wandering into, and how long is a piece of string? Talking from experience, and the small range of cameras I've used over the years, there is a theme. Being in front of good subjects is more important than the camera, and I started my photography career with a Canon 60D and kit lens that was about \$1600. I see 'budget' being under \$2000, which can seem a lot, and if I was to choose a single model that's less than \$1000 it would be the Lumix LX range, no questions asked. This range offers more than you could ever imagine from a camera at that price. Other cameras that have been great to use over the years with good results include the Canon 7D, Olympus OM-D E-M5 mirrorless, and more recently the Fujifilm X100T mirrorless.

## Portrait lens

If you have a camera that you can change the glass on, then the first thing to do is get a good portrait lens. Personally, I love shooting people at 50mm because no matter what angle I shoot they look like people. You see, the wider the lens, the more the proportions get all funky. Big clown feet, noses, bums — you get it. Even 35mm can be a wee bit wide on certain cameras, so to keep things simple I use 50mm or greater (70–200mm for example)



when shooting people. If you must use a wide-angle lens then keep in mind that the more in line with the subject's eyes you are, the better the results — and keep things straight. It really won't work too well at less than 35mm, though. Most camera manufacturers offer affordable 50mm glass. With a lower aperture, pleasing 'as the eye sees it' captures, and sharp imagery, the 50mm is perfect for portraiture. Being closer to the subject to get the right composition also makes you really connect with what you're shooting. And don't forget,  $f/2.8$  is your friend — anything lower is not. Most of the time that flashy lens that shoots at  $f/1.4$  is useless. If you shoot anything below  $f/2.8$  it will be so soft and out of focus it's ridiculous. There is no point ever shooting lower than  $f/2.8$  if you want more than the tip of the nose or three eyelashes in focus for portraiture. Just to reiterate: never shoot lower than  $f/2.8$ .

#### Natural light — exposure compensation and spot-metering mode

So, we have aperture, shutter speed, and ISO. There is a really valuable fourth tool for you to expose an image, and that's exposure compensation. If you shoot in aperture or shutter-priority mode, it's a really effective tool that instructs the camera's built-in exposure meter, which measures the amount of light coming through the lens. Exposure

compensation is simply an instruction telling the camera to behave as though the amount of light received was either more or less than the measured amount. From that point on, the regular logic takes over, so that the camera adjusts the physical settings to cope with the (fictional) additional light, or the (fictional) reduction in light. So the adjustment to shutter, aperture, or ISO is the same as would be adjusted in response to an actual change in subject brightness.

Naturally, the settings that are changed will depend on the shooting mode: aperture priority will affect shutter speed, and the reverse is in shutter priority. When I shoot with available light I often set exposure compensation to +1 (or more) stops, adding more light to lessen shadows in the eyes and face. I also like to change my focusing mode to spot versus evaluative, which allows me to get feedback on the face's exposure versus the surrounds. The results will impress you, and it's all achievable on lower-priced cameras through to professional level, so give it a go.

#### Shooting at lower apertures

Shooting at really low apertures can cause portraits to be too blurry, but if the right aperture is used it will make the subject pop. If there are distracting elements in the background, blurring also creates a more pleasing image.



## Turn on constant tracking and single focal point

The tracking feature of your camera is not just for sports. People move constantly and, unless your subject is a trained model who has the ability to look like a startled deer for 20 seconds while not breathing, then you will get movement. Most cameras don't give a positive 'beep' when in this mode once the camera has focused, but you need to trust the camera. However, not all cameras are created equal, and tracking is a feature that is far more advanced in more expensive cameras. Your camera might not even have this feature to use. If it does, then turn it to single-point focus and take control of the shoot. Point that focal point at the subject and get the best focus your camera offers and watch your in-focus hit rate go up. When your subject's eyes are visible, focus the point on the eyes — at low apertures this reference point is important. We don't remember a stunning photo when only the nose is in focus do we?

## Introducing light with reflectors and natural light

Let's look at the humble reflector. These are cheap and can be used to light everything from a face to a full body. I'm guilty of always grabbing my speedlite over this simple tool, but I find it very useful for a whole range of lighting subjects with available light. The key to using reflectors well is having an assistant to direct the light. The results are very impressive, with little financial outlay, so it's well worth spending time mastering it.

## Flashes (speedlites) and introduced lighting

Not all flashes are equal. Shooting with E-TTL (evaluative through the lens) is an automatic mode that takes into consideration lens choice, ambient light, and the flash output. It's extremely useful for situations where the subject and environment is changing. These flashes can be expensive (\$700 plus), but they're robust and hard-working units. They



also have high-speed sync (HSS) capabilities (read below about HSS). Personally, I still use a Canon 580EX II that's more than five years old and can tell you a story or two.

Fully manual flashes are not able to shoot in an automatic mode, but are often cheap, easy to use, and in most cases just as reliable as leading camera makers' E-TTL offerings. I use the Yongnuo YN-560 II model (I've got six), and they are treating me well considering their price of just \$129.

## High-speed sync (HSS)

This is a very important consideration when using flashes, and the cheaper ones often do not have this feature. Put simply, without HSS any DSLR shutter speed greater than 1/200s will result in a black bar across images as the shutter curtain is photographed. Not being able to shoot higher than 1/200s is a real problem because you lose the ability to expose your image using shutter speed. You also

can't freeze fast action. Of course mirrorless cameras don't have a mirror, so are not limited by the 1/200s issues.

I highly recommend having at least one speedlite with E-TTL and HSS capabilities, and others that are manually fired. This saves you money and also offers HSS for your main light when required. If possible, when you buy your first speedlite, get it with HSS so you can use your whole range of shutter speeds to expose your flash-lit images.

## Camera set-up, introduced light, and using flash photography

In part two I'll talk more about camera set-up, examples of using natural light with reflectors, and I'll also introduce flash lighting using affordable off-camera triggers and modifiers. In part three I'll look at post-processing a selection of photos to finish off, as this step is just as important as the gear you use.



## DayTrip

### Mini Tripod Kits

When small just wasn't small enough we decided to make the DayTrip Mini Tripod Kits. Essentially an even more compact version of our Backpacker, the DayTrip is our most compact tripod. This 'peewee-pod' comes in handy for self portraits, food photography, shooting with your smartphone, and a day out. It's also a great piece of gear to add to your street photography bag when you're on the go but don't know when you'll be needing a tripod.



## BackPacker

### Travel Tripod Kits

The MeFOTO BackPacker travel tripod kits provide an exceptional combination of materials, construction and features - plus a splash of colour! Great for point & shoot, mirrorless and micro 4/3 cameras. Only 12.6" when folded yet 51.2" extended, it weighs 1.17kg and can support up to 3.9kg.



## RoadTrip

### Travel Tripod Kits

The MeFOTO RoadTrip Travel Tripod Kits provide an exceptional combination of materials, construction and features - plus a splash of colour! Great for point & shoot, mirrorless, micro 4/3 and DSLR cameras with larger lenses. Plus converts to a monopod in seconds. Only 15.4" when folded yet 61.6" extended, it weighs 1.63kg and can support up to 7.9kg.





# R

## RODENSTOCK FILTERS

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Available in both aluminum and carbon fibre.



## WalkAbout

### Colorful Monopods

Monopods are surprisingly useful. Seriously! We know from experience that once you own a monopod, it's something you just can't live without. Why? Here are some examples: Say you're on an outing where you need just a little lightweight stability, such as a wedding or sports event, the MeFOTO WalkAbout Monopod is made for precisely that, walking about while taking photos or video without the hassle of setting up a tripod, and if strolling is on your agenda, it converts to a walking stick!



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Each issue, Luke White shares his extensive studio expertise as operations and education manager at Auckland's Kingsize Studios.

He holds a first-class honours degree in photography, and has worked as a commercial photographer in England and New Zealand. Luke is passionate about photographic and film-making technologies new and old, and his conceptual photographs and videos have been exhibited across Europe.

Kingsize Studios is the New Zealand distributor for many top photographic brands including Mola, Chimera, Matthews, and Westcott; it also runs a whole range of workshops on photography, film-making, lighting, and more.

[kingsizestudios.com](http://kingsizestudios.com)



Evan Xiao inspired by Tim Walker

# SPARKING INSPIRATION

Keeping motivated to create can become difficult, but Luke White explains how a simple exercise can reignite the fire

"Inspiration is for amateurs — the rest of us just show up and get to work." Chuck Close.

Sometimes it's hard to find inspiration to create images, and it helps if you have someone telling you what to do. Three years ago I founded the Kingsize Studios Scholarship programme for emerging photographers to upskill in the business, art, and science of photography. Over the course of 12 weeks participants take part in weekly critique sessions with different guest speakers, they participate in technical workshops, and are issued with different assignments. Each week the group is also given a technical-lighting exercise. One

week is all about fill light, another is on freezing motion with flash. Other exercises have included balancing flash with ambient light, and shooting noir-style portraits using tungsten fresnels.

I recently set the assignment of replicating a portrait by a well-known photographer. Learning how to read and deconstruct the lighting in an image is a very useful skill for a photographer, but it can be quite tricky. Looking at the catchlight in the sitter's eyes can be a good starting point, and will sometimes reveal the size, shape, and distance of the light modifiers. The way to figure out how an image was lit is to look at the shadows and the highlights. The shadows cast by the nose and beneath the chin are a



Milana Radojic inspired by David LaChapelle



Michael Kooge inspired by Mario Testino



Alexander Hoyles inspired by Annie Leibovitz



Stephanie O'Connor inspired by Bill Henson

good giveaway as to the type of light used. If the shadow is hard and well-defined, then perhaps it was lit with a silver reflector dish or a light with a fresnel lens. Soft shadows might indicate a large umbrella, soft box, or diffusion frame as the light source. The more you shoot and try different lighting set-ups, the easier it becomes to figure out how you will light your scene.

Attempting to recreate another person's work takes a lot of the pressure off, as you can simply concentrate on the technicalities without worrying if you are making a 'good' image. It can be refreshing to forget about composition, posing, styling, and everything else you must consider when making a photograph.

Of course, this is just an exercise, and the resultant images would never make it into a photographer's portfolio or website. A photographer who makes a habit of plagiarizing the work of others will not get far in their career, but there is no harm in being influenced by others. It is actually pretty difficult for a creative person to copy the work of others without their own ideas coming through. In Austin Kleon's book, *Steal Like an Artist*, he writes about surrounding yourself with brilliant work, and letting the greats inspire you. If you're suffering with a creative block, take Chuck Close's advice and get to work. You'll find that once you start working, the ideas begin to flow.





# PERCEPTUAL ENGINEERING

Mareea Vegas talks inspiration, methods, and concepts with photographer Marc Thompson

Mareea Vegas is an Auckland-based photographer and musician. Each issue she talks to a new photographer bringing interesting artistic ideas to the field of contemporary photography. Through these discussions she hopes to inspire *D-Photo* readers to branch out in their photographic practice. Mareea's own work spans a variety of styles and formats, with her singular approach earning accolades and commissions from the likes of Auckland Art Fair, Auckland Festival of Photography and Nikon New Zealand.

[mareeavegas.com](http://mareeavegas.com)

A certain sense of stillness emanates from Marc Thompson's simple but methodically composed images. A Whitecliffe College of Arts and Design graduate with a diploma in film, his practice explores both the still and the moving, together representing a technically confident yet instinctive approach to an image. Inspired by the typology of industrial buildings, Thompson is meticulous in the planning and execution of work that invites a fundamental discussion about New Zealand's changing environment, and our relationship to it. He explains that there is a functional significance to his subject matter, and details how he constructs his architectural and landscape shoots.

***D-Photo:* You are a self-confessed armchair enthusiast for technology and mechanization in a futurist setting, but your photography predominantly relies on analogue production techniques. How do you explain this juxtaposition between the concept and the creative process?**

Marc Thompson: Conceptually the works have a futurist undertone, but they're fairly ambiguous as I don't specifically look at making dystopian- or utopian-themed works. I like the idea of subtle insinuation, concentrating on content that might make people draw their own conclusions —

none of which would probably be incorrect. Where the creation of the images is concerned, I don't necessarily seek out to creatively mirror the concepts present in my work. Even though analogue film is used, I still rely on digitization of the film, and I use Photoshop to complete the post-capture work, so those digital aspects are still present in the process.

**Despite the 'insinuation', is it important to you that your audience comes to its own conclusions about a work's meaning?**

Yes definitely, and I think it would be really hard to prevent that. As the creator of the works it can be fun to try and direct people into certain ways of reading and interpreting the work, but there is never an attempt to stifle people's conclusions.

**You're working a lot with structure and forms. Did you set out to be an architecture photographer, and what attracted you to the subject?**

Not entirely, I enjoy working with structures because they help me explore certain aspects of my practice better than anything else. I think I became really interested in working with them when I first came across the work of Bernd and Hilla Becher. The way they documented the changing German industrial landscape resonated with me, and I could see a similar change in



=facade#



=facade%

New Zealand, especially where I grew up on the North Shore — specifically Albany and Rosedale. It's a way for me to mentally process and maintain a state of mindfulness when it comes to acknowledging the ever-changing landscape. There's no better way of doing that than by using a camera.

**What role do ambiguous architectural forms play when they're inserted into a fine-art photographic setting? Does this change their classification?**

I think it allows the forms to develop more. As I mentioned, placing these structures in a fine-art setting takes them from practically built objects to instead insinuate that there is more involved within these forms. They've been constructed for one reason, but by taking the time to document them you're able to place another narrative on them.

**Why have you chosen large format specifically to create your works?**

I tend to use whichever medium allows me to create what I set out to make. If it's an architectural or landscape subject then large format and medium format allow you to shoot it to your best ability by utilizing the front and rear standards, and employing the Scheimpflug principle to manipulate the depth of field. Large format also allows for a creative contrast to what I'd imagine using a digital camera would create. You tend to take your time more and end up taking a few slides, compared to hundreds of digital exposures. Being slow, meticulous, and deliberate in getting your exposures is a satisfying methodology, which tends to rub off on other formats you might end up utilizing.

**Could you tell us more about the Scheimpflug principle?**

It's simply a means of controlling the plane of focus. A camera that has a front and rear standard has the freedom of movement to allow the photographer to control where the focus falls, and to control the amount of focus/softness without requiring a change in aperture. It's basically how, with a large-format camera, you can have everything in the frame



Housing#A

sharp without having to stop your aperture down and sacrifice light.

**In a technologically saturated world, in which anyone with a smartphone is a photographer, do you feel that some photographers are returning to analogue as a way to separate themselves and their work?**

I've seen some really amazing works made using smartphones, both photographic and moving image. NXUX is made up of creatives from Korea who did a project called Smart Bug, which explored the changes in modern communication using smartphone sculptures. For me it's more about the best medium for content and methodology, I think that artists will use whatever is available to them to get their ideas made. Of course, there will always be photographers who use film and large format, but I don't feel overly restricted to just that format.

**In your evolving practice, you've been working more and more with video/moving image. How do you feel this has changed or enhanced your approach towards your still photography?**

The main aspect for me is a way of creating stillness within the composition and its content. I approach both moving image and photography in a similar way in terms of a slow, meticulous methodology, which is hopefully reflected in the works.

**Your work deals with ongoing concepts around revealing practicality, impracticality,**



Sn#2



Housing#B

**ambiguity, and anonymity. Are these photographs composed purely with an aesthetic sense? Or are you aware of the formal representations/functions of these structures before you compose your shot?**

It's not an overly important aspect to me. The aesthetics play a much larger part, looking at the physical aspects of the form and whether or not it satisfies particular formal requirements. In saying that though, it seems like I mostly work with buildings and forms found in industry/warehousing areas — places where there is an emphasis on function and practicality. I never really find myself researching or attempting to find out what happens within the walls of the buildings, it's an aspect of mystery, which reinforces the ambiguity of the content.

**Your landscape works exhibit the same characteristic stillness, meticulousness, and monochromatic effects as your architectural work. Was this deliberate? Can you tell us more about the narrative that is created between them?**

I think that there is a shared aesthetic between the two types of work. What I found myself interested in was what happened when you viewed an image like Housing#A next to Sn#1. I wanted to know what kind of connections the audience would make having such a sterile man-made construction in conversation with a stark, though potentially picturesque, landscape. Would some people find that the man-made structure impedes their enjoyment of the landscape? Or would they start speculating about global warming or some kind of negative effect created by what is represented in one image upon the other.

**Now, because we all want to know exactly what you shoot with, what's currently in your camera bag?**

A Panasonic GH2 mirrorless DSLR that I bought on a recent trip to Japan, and hopefully there'll be another large-format camera in the not-too-distant future.

**Finally, where would we find Marc at 8pm on a Monday night?**

Probably embracing the excitement of a Monday night by watching either *Curb Your Enthusiasm* or *It's Always Sunny in Philadelphia*.

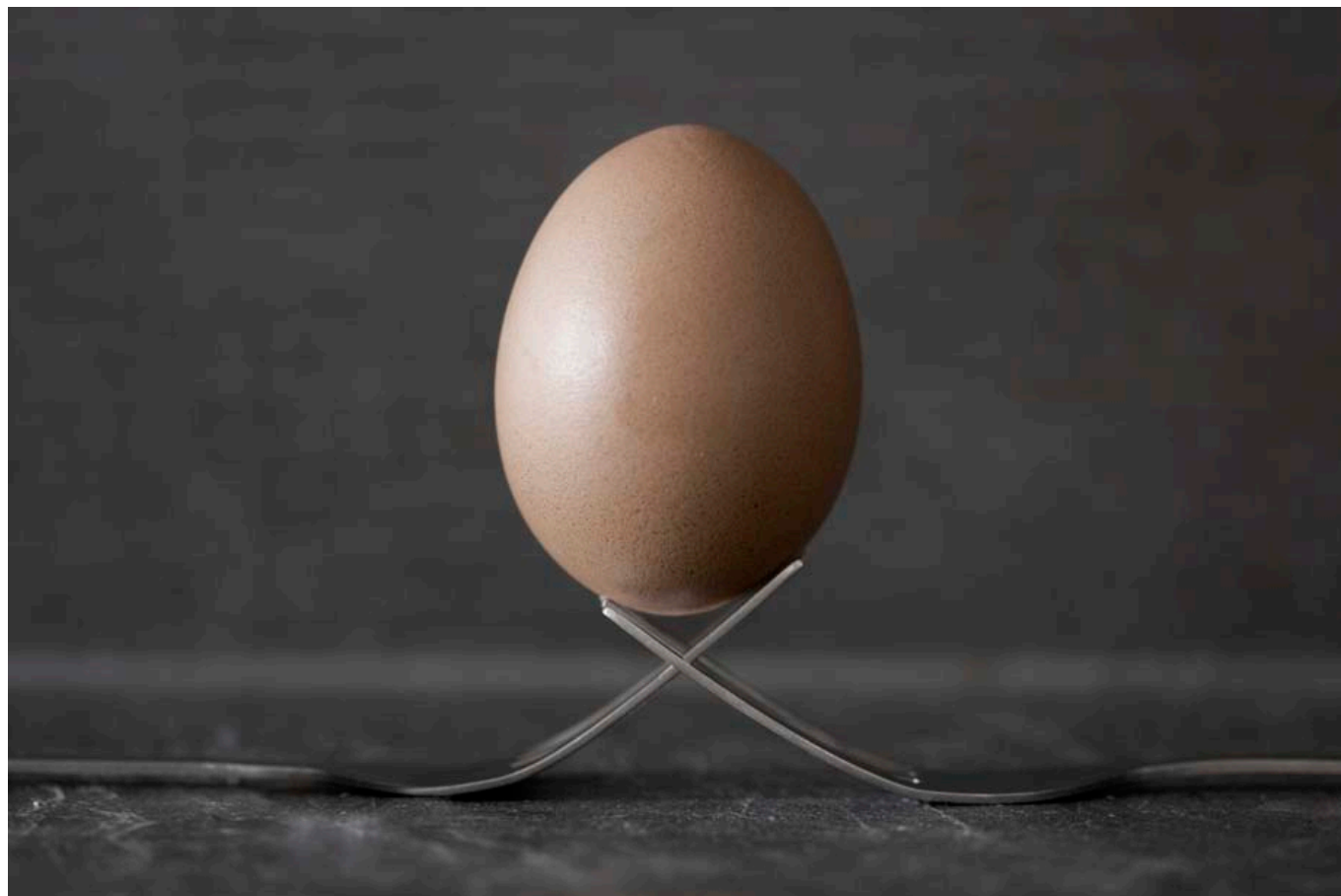


Sn#1

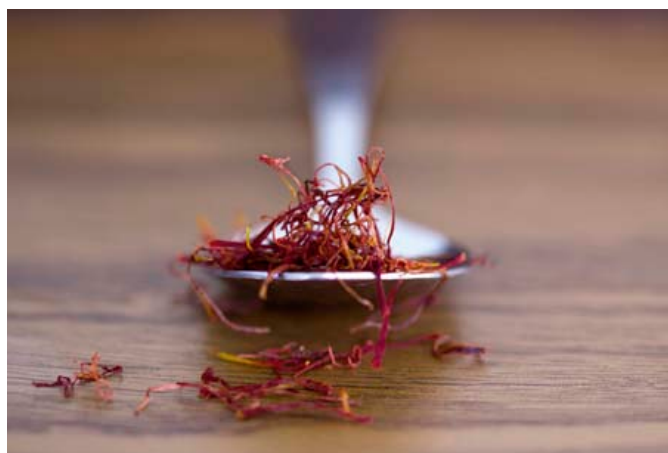


# GEARED UP FOR A FEAST

Rebecca Frogley explores food photography and the endless possibilities of this incredibly visual subject — hopefully you're not reading this on an empty stomach



Sigma 105mm DG Macro HSM



Sigma 105mm DG Macro HSM

## Sigma 105mm DG Macro HSM

Macro photography holds a truly transformative quality: it's able to develop abstract compositions and introduce a sense of intrigue. The typically small subjects may be captured with a seldom seen level of detail. With a macro lens, all of a sudden the skin of an onion becomes paper-thin and stippled with pink veins, honey becomes a cascade of liquid gold, and the smooth milky froth of a coffee becomes filled with thousands of micro pockets of air. Through the Sigma 105mm DG Macro HSM lens my subjects take on a delicate range of textures and colours, most of which didn't even appear to exist prior to observing through the lens.

The Sigma 105mm DG Macro HSM's ability to reproduce images at a 1:1 magnification is an essential feature as it allows for the capture of the extraordinarily close detail that is unique to macro photography. Macro — referring to the scale of the world in which we exist — is able to capture a subject and project it onto the image plane at a life-size scale. And it's with this scale of reproduction that the subject is rendered in such intricate detail. With the term 'macro' having been hijacked of late in order to describe anything from a point-and-shoot camera setting to the zoom capabilities of a telephoto lens, it's pleasing to see that the Sigma 105mm DG Macro HSM offers true macro with a 1:1 reproduction ratio. Just as the sweet isn't as sweet without the sour, nor does the stunning detail offered by the Sigma 105mm DG Macro look as dramatically sharp without being paired with a dreamy, out-of-focus diffusion. As we know, the standard formula for controlling depth of field is the aperture of the lens, with a wide-open aperture (f/2.8 or larger) resulting in a very shallow range of focus. With a maximum aperture of f/2.8 and the aid of a rounded nine-blade diaphragm, the Sigma 105mm DG Macro HSM provides the ability to melt away the surroundings with a buttery, out-of-focus quality.



Sigma 70mm DG Macro

## Sigma 70mm DG Macro

Enjoy the accident — when you're preparing a dish and perhaps a few crumbs fall away or sauce dribbles onto the table, take a glance through the lens — it might be worth leaving them there. A bit of mess adds charm, offers a sense of realness, and makes the scene approachable to a viewer. The emergence of disorder within an otherwise pristine composition provides a sense of honesty.

This is a genuineness that is lacking in the highly styled images of fast food that we encounter every day, images which are almost plastic in their perfection.

The rigidity of this level of perfectionism can often result in an image that is very well executed, but remains bland and unoriginal. On the other hand, a well-considered disruption to the composition can create an enjoyable aesthetic tension.

With the Sigma 70mm DG Macro, taking a looser approach to shooting cuisine was easy due to its focus-limiting capabilities. When shooting in macro, autofocus is generally not utilized in favour of the precision offered by way of manual focusing. Most would agree that shooting in manual focus

generally results in many more 'keepers'. However, the Sigma 70mm DG Macro provides a handy focus-limiter switch that makes the use of automated focus possible. It works to increase the speed and accuracy of autofocus by limiting the focus range that it searches within. Avoiding excess autofocus hunting, the limiter switch allows for a far more candid approach to close-up photography. Every drip, drop, or spill can be captured in ultra-sharp clarity by this lens' focusing mechanism.



Sigma 70mm DG Macro





Sigma 17–70mm DC

### Sigma 17–70mm DC

While there's no doubt that a successful image can be created by way of a single flash, camera-mounted flashes are generally off limits when photographing food. Pouring in directional light from a single source will flatten your dish, erasing subtle light variations, and dispelling any natural shadows present. The best option is to make the most of the natural light available and shoot with a lens that offers a bright, wide aperture — a lens such as the Sigma 17–70mm DC, featuring an aperture range between  $f/2.8$  and  $f/4$ , fits the bill. If natural light has disappeared for the day, interior spot lighting can be managed in-lens to create some pretty effects — one effect, commonly associated with food photography, is bokeh. One of the most misunderstood and misused terms within the discipline of photography, bokeh is an adaptation of the Japanese 'boke', which loosely translates to 'blur'. While bokeh can only be achieved through a shallow depth of field, it's important not to confuse the two, as not

every photograph that utilizes a wide aperture contains bokeh. More specifically, bokeh refers to the quality in which a lens renders out-of-focus points of light.

While subjective, some lenses offer more attractive rendering of light within out-of-focus areas than others. Here's how: the smoothness of bokeh depends on the construction of the diaphragm blades within a lens. Most lenses are equipped with between 5–14 blades, in straight or rounded variations. Straight blades create an aperture that is pentagonal-shaped, while rounded blades form one that is near-circular. Most agree that, as per the construction of the Sigma 17–70mm DC, a series of nine rounded diaphragm blades are ideal in producing specular highlights that are smooth, circular, and non-distracting. Shooting within the art-deco styling of the Hotel DeBrett bar, the Sigma 17–70mm DC performed well in rendering spot lights and reflections into soft, unobtrusive bokeh.



Sigma 24mm f/1.4 Art lens

### Sigma 24mm f/1.4 Art lens

It seems contradictory to shoot cuisine through a wide-angle lens. However, when the opportunity arose to test Sigma's widest aperture available — f/1.4 — the dimly lit character space of Wynyard Quarter's Miss Clawdy restaurant seemed a perfect location. With the ability to create narrow focal planes with consistent edge-to-edge illumination, the Sigma 24mm f/1.4 has impressive performance capabilities. This aperture is ideally suited to working within the restaurant's dim ambience, formed by way of dark-wood panelling and low-hanging bulbs.

Even a meticulous arrangement will fall flat if an incorrect aperture and shutter speed render the composition a blurry affair. Of course, there are numerous ways to accommodate low-light conditions — the use of a tripod, adopting a brace position, or altering the ISO. However, in consideration of maintaining image quality and handheld manageability, we first look to the aperture.

Compared to the next best f/2.8 options, Sigma's f/1.4 aperture allows approximately four times as much light to reach the sensor, allowing for the use of increased shutter speeds, even in subdued light.

However, this type of photography is not only about food on a plate, but also what exists around it. At a minimum focusing distance of around 25cm, the wide-angle Sigma 24mm f/1.4 allowed for a sense of the environment to creep in. It's generally very difficult to diffusely blur the background with a wide-angle lens, but an f/1.4 aperture with a close subject can do just that. As a result, the image not only portrays an exquisitely assembled dish, but also an illusion toward a story, formed through the accumulation of dishes on the table and nestling of chairs. The use of a narrow depth of field paired with a busy scene is effective in forming an indication toward the environment, without allowing for distracting or unsightly additions within the frame.



## Vanguard ABEO 283AB tripod with ball head

It's a well-known rule — when using a DSLR, any exposure longer than 1/60 should be aided by way of proper stabilization. Of course, many lenses have image-stabilization capabilities, and most of us are well-versed in the numerous arm-bracing techniques that lend to steady handling. However, when working with up-close or macro photography, unwanted movement such as camera shake is often further exaggerated, turning razor-sharp details into a fuzzy mess.

The sleek Vanguard tripod was an essential piece of equipment in the photography of these tasty subjects, dish after delicious dish. Lightweight for even the feeblest of arms, and able to fold down to a surprisingly compact size, the tripod was convenient while navigating busy Auckland restaurants.

Switching back and forth between tripod and handheld use was a painless process —

the quick-release head meant that it was simply the press of a button to slide the camera plate off. It's no wonder Vanguard promotes its hallmark as versatility and flexibility.

Gone are the days of the lengthy tripod setup — and rightly so, we don't want our food getting cold. The BBH-100 magnesium ball head is remarkably smooth due to its scratchfree, oxidized surface. Its open-body design allows for a lighter weight, while maintaining its ability to support heavier macro lenses, swivel all the way around, and tilt from a range of 35 to 90 degrees. Finally, a rapid level system allows



Sigma 105mm DG Macro HSM

for the levelling of camera to base, invaluable for precise macro shots where, in-lens, a millimetre becomes a mile.

For more information on the gear featured throughout Gearducated, visit [crkennedy.co.nz](http://crkennedy.co.nz).

1. Sigma 24mm f/1.4 Art lens
2. Sigma 70mm DG Macro
3. Sigma 17–70mm DC
4. Sigma 105mm DG Macro HSM
5. Vanguard ABEO 283AB tripod with ball head



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**duo ii**  
family photography



# PRINTING

Images are not only made to be seen — they are made to be displayed, and a physical print will beat a computer screen any day. However, deciding how to best showcase your creations is sometimes difficult. In this special feature, *D-Photo* investigates some of the options available — whether you are looking for a professionally mounted canvas display, or the various options for printing your work to the highest standard at home.



## Epson Artisan 1430

Print a range of products, from photographs, to business documents, to CD and DVD labels, with the Epson Artisan 1430 A3-plus printer. Bright, vivid images are achieved with Claria Ultra High Definition Photographic ink, which is resistant to fading and provides a smooth, tonal gradation with fine detail. With Wi-Fi connectivity, you can print direct from your camera, and the Micro Piezo print head produces ink droplets as small as 1.5 picolitres for precise definition.

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# DISCOVER A DEEPER BLACK



## Epson SureColour SCP800

The highly anticipated Epson SureColour SCP800 — the newest addition to the SureColour range — is coming out soon. Specially designed for professional photographers, graphic artists, and designers, it delivers professional-quality photographic and fine-art images in sizes up to A2 and larger using large, cost-effective ink cartridges. The SCP800 combines the advanced Epson UltraChrome HD pigment ink with the Micro Piezo print head — allowing for ink droplets as small as 1.5 picolitres — to enable exhibition-quality colour prints with stunningly bright blues and violets, and gallery-quality black-and-white output with deeper blacks and defined shadows. With the highest D-max to date, high-resolution prints can be achieved on a wide variety of media types with an outstanding colour gamut for reliable quality. Featuring enhanced networking, easy media loading, and optional roll media support, the SCP800 comes complete with a set of starter inks and an advanced software package.

The new SCP800 has an RRP of \$2400. For more information visit [epson.co.nz](http://epson.co.nz).

## Epson SureColour SCP600

Ideal for both amateur and semi-professional photographers, the Epson SureColour SCP600 delivers the highest D-max to date and produces exceptional quality black-and-white photography, along with stunning colour exhibition-quality prints. Using Epson UltraChrome HS pigment ink combined with the innovative Micro Piezo print head allows the SCP600 to produce vivid colour prints with breathtaking blues and violets, as well as gallery-quality black-and-white outputs. Features include A3-plus-sized printing, high-capacity cartridges, networking and wireless connectivity, plus advanced media handling. The new benchmark in professional photographic printing, the Epson SureColour SCP600 is perfect for any business that has a regular requirement for high-quality colour presentations.

The SCP600 has an RRP of \$1899.  
Visit [epson.co.nz](http://epson.co.nz) for more information.



# Ilford Galerie Prestige



Ilford's Galerie Prestige range of inkjet papers offers a solution for photographers and fine artists needing to reproduce their work for a wider audience. When you need limited-edition prints, Ilford Galerie Prestige papers will bring your photographs to life in a bold and tangible format, whether for an exhibition or your own personal archive of a project, to allow viewers to fully experience the image's potential.

The Ilford Galerie Prestige inkjet papers use state-of-the-art inkjet technology, and are available in a variety of finishes to complement each print's specific need and output. Each is available in a variety of sizes, and both industry-standard and more specialized papers are included.

The Galerie Prestige Smooth Pearl (310gsm) offers a professional pearl, instant-dry high-density, resin-coated finish for a traditional look and feel that helps to eliminate fingerprints. The range also includes

special-design photographic papers such as the Galerie Prestige Gold Fibre Silk/Gloss (310gsm), Galerie Prestige Gold Mono Silk (270gsm), and new Galerie Prestige Metallic Gloss (260gsm). The Gold Fibre Silk and Gloss offer high-quality black-and-white and colour images, with a traditional fibre base. The Gold Mono Silk in comparison is a dedicated paper for black-and-white prints, which offers a clear transition between shadows and highlights. The paper is acid-free, lignin-free, and appeals to those seeking to emulate darkroom prints. If you want to create something slightly more unique, the Metallic Gloss, with its iridium finish, allows images to come to life when printed. Suitable for all types of photography, it is particularly effective for portrait and studio photography with a creative edge, and is particularly effective on a full-toned black-and-white image.

Other options in the range include the Galerie Prestige Smooth/Textured Cotton

Rag (310gsm) and the Cotton Artist Textured (310gsm). The smooth and textured cotton rag papers are perfect for fine-art printing as they have no optical brighteners. The Smooth Cotton Rag provides crisp detail, while the Textured Cotton Rag has a contoured surface for optimal creative expression. The Galerie Prestige Cotton Artist Textured paper is 100-per-cent cotton, mouldmade. The coarse yet structured surface provides a watercolour look and feel while maintaining sharp detail and bright colours.

CR Kennedy NZ Ltd (CRK) is a supplier to the photographic and fine-art industries, and provides Ilford Galerie Prestige cut sheets up to A2 size through selected retailers, as well as wide-format inkjet roll paper to pro labs as part of the Ilford Certified Printer programme. For further information on any of the papers in the Ilford Galerie Prestige range, contact Greg Webb, industrial product manager for CRK, via email on [gwebb@crknz.co.nz](mailto:gwebb@crknz.co.nz), or phone 09 276 3271.

## F-Stop Image and Frame



Ideal for both professionals and photo hobbyists, F-Stop's online photo lab allows you to create bespoke photographic prints and canvases in your choice of media and style. These professional-quality prints are created using Fujifilm, Epson, and HP media, with all canvas prints hand-stretched, and picture frames and block mounts made to order. Specializing in large-format printing, they also offer New Zealand's first online custom picture framing — all in a user-friendly website.

Prices vary, with prints from \$0.60, large format prints from \$15, canvases from \$135, block mounts from \$35, and picture framing from \$30. Order now at [f-stop.co.nz](http://f-stop.co.nz).





Mead Norton is a commercial photographer originally from Texas, now living in Rotorua. An outdoors and adventure specialist, Mead has shot for a range of clients, events, and publications, both locally and internationally, as well as hosted various workshops on the craft.

His portfolio comprises a wide array of subjects, including winter sports, biking, running, triathlon, water sports, travel, and portraiture — a repertoire that has won him a long list of happy clients, as well as various industry awards. Not only does Mead contribute valuable technical articles to *D-Photo*, he regularly publishes helpful posts on his blog.

[meadnorton.com](http://meadnorton.com)

# COACHING SPORT PHOTOGRAPHY

Mead Norton tackles readers' questions about what is involved when it comes to sports photography



## **What shutter speeds should I be using, and how do I know which situations to use them?**

Generally speaking when shooting sport you want the fastest shutter speed you can get in order to freeze the action. Obviously how fast your subject is moving is also a major factor to consider. A shutter speed of 1/500s will freeze a runner mid stride, but if you use 1/500s shutter speed when shooting a car race, you would still get some motion blur.

## **What sort of equipment/set-ups would you suggest for sport photography on those dark and rainy days?**

It depends on what sport you are shooting, and where the shoot is taking place. If you are shooting a soccer or rugby match a flash will not do that much for you, so you will just need to increase your ISO and drop your aperture to maintain a fast shutter speed. If you are shooting cycling or running where you can get near the athletes, then using one, or even two or three, speedlights can help you freeze the action and give the image some pop.

## **What about equipment in general? Do I need to spend thousands of dollars to be able to take good sports shots?**

The biggest thing about sports photography is that it is all about capturing the moment. As long as you can get in position to capture an amazing

moment, you don't actually need much special equipment. I spend most of my time shooting adventure sports, and 90 per cent of the time I am shooting with either a 16–35mm or 24–70mm lens since I can usually get right next to the athletes, even at big events. The biggest thing is knowing the sport, and being able to anticipate where the peak of the action will take place and being able to get to that spot. Shooting sports played on a field is a little different, since you are limited by the sidelines and sometimes only allowed to stand in one place for the whole game. So in a situation like that, you need to have a big long lens, as well as a second or even third camera body with wider lenses to be able to capture the action when it is across the field or right next to you.

## **What modes/settings do you recommend be used to get the best shots? Should I be using the Sports Mode all the time?**

I am not a big fan of any of the automatic modes that cameras have. I find that as soon as you set it to one of those auto modes, you lose a significant amount of control over how the image is exposed. I am usually shooting on full manual, but if the light is changing dramatically between shots, then I might set my camera to shoot in shutter-speed priority so that I can at least control the shutter speed and ensure that the action is frozen.





### How does shooting indoor sports differ from shooting outdoor sports in terms of gear used and modes selected?

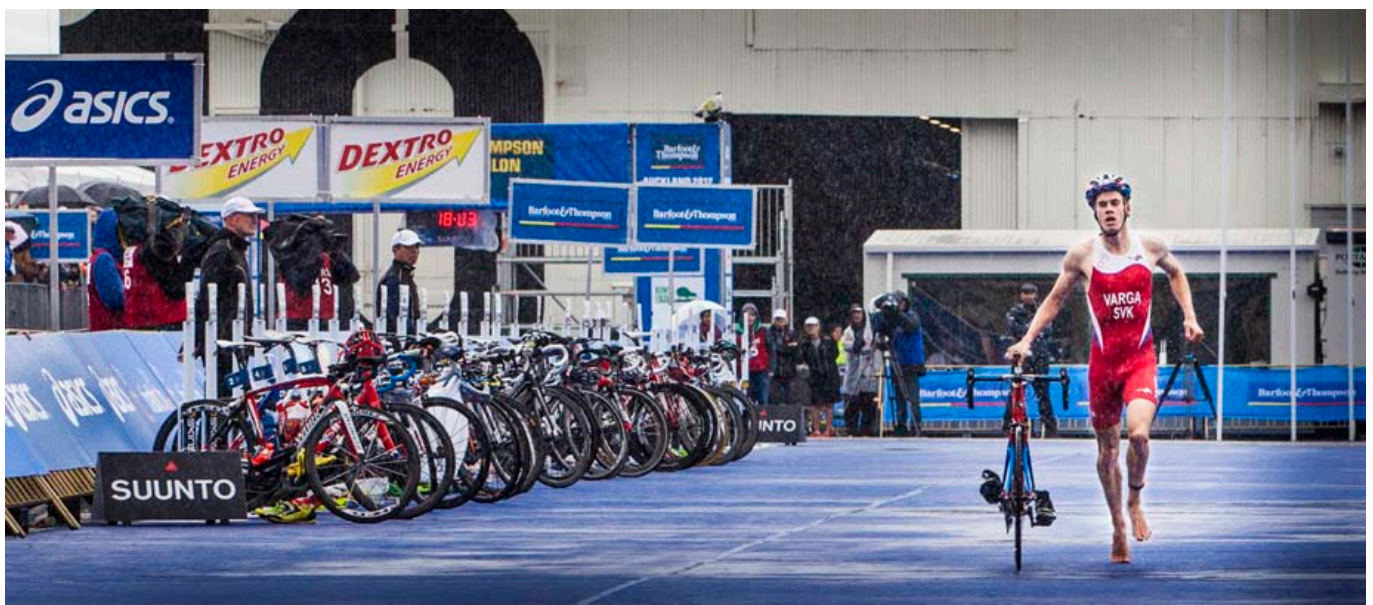
Shooting indoor sports like basketball can be much more challenging than shooting an outdoor sport like rugby or soccer, since most gyms in which basketball games are played are actually quite dim, so you will need to shoot at a much higher ISO and more wide open to maintain a fast shutter speed. If you have a good relationship with the gym you want to shoot at, and have studio lights, you can ask them if you can set them up in the rafters (if they have access), or even up in the stands, to help you light up the court (just be sure to have two or three sandbags on the light stands, and post a friend to sit next to them to ensure that no one knocks them over). Also, since a basketball court is fairly small compared to a rugby field, you don't need a lens longer than a 70–200mm, and usually even that you will find is too long.

### Where do you suggest shooting from to get the best shots for sports like soccer or rugby?

This is really up to you, and what kind of images you like. Some photographers love shooting from the field level, and spend the whole game running up and down the sidelines following the action, others hang out along the end of the field to capture the scoring, and others like to get up above the action and shoot from the stands or platforms around the field. A good way to figure out what you like or where to shoot from is to watch a televised game, and see the different camera angles they use, and think about what shots you like the most.

### When are the right times to use manual focus and autofocus?

When shooting sports, the only time you should be using manual focus is if you know the action will happen at a certain point — shooting a bike race and knowing all the bikers will come around a certain corner, then you can prefocus on that corner and just wait for the biker to come into







the shot. But if you are moving around shooting the action, then it will be very hard to manually focus while moving and trying to follow a moving subject.

**Are there certain types of lenses I should be using? What lenses do you suggest for a variety of sports and situations?**

Again, the choice of lens really depends on the sport you want to shoot, and how close you can get to the action. Remember a telephoto lens will not only make it appear that the action is much closer than it actually is, but it will also compress the distance, making the background look like it is closer to the action as well. So if you are shooting skiing, for example, using a telephoto lens will allow you to fill the frame with the skier, but it will also make the mountains behind the skier appear much closer, while if you got closer to the skier and used a wide-angle lens, the scale of the image will look much grander — it is why landscape photographers almost exclusively use wideangle lenses to make the scene seem to stretch out forever.

**Does sport photography always require a lot of editing? What are the usual elements that need to be edited?**

It all depends on the look you are going after in the image, there are sports photographers who don't do any editing at all, and upload images straight out of their camera in the middle of the game to be posted online or printed in the newspaper. There are other photographers who treat their images like a fashion shoot or high-end portrait, and spend hours retouching and stylizing the image.

**Who do you contact to get into sports photography in your local area. Is it the council, or the team/event management? Say if a Super 15 game was on, or similar?**

It depends on how big an event it is. If you are trying to get on the field of a Super 15 game, then you will need to try and get in touch with either the media contact for the home team, or the stadium management, to see what you need to do to get a media pass to shoot from the field. Usually this requires you to be on assignment for a publication, or have a working relationship with one of the teams.





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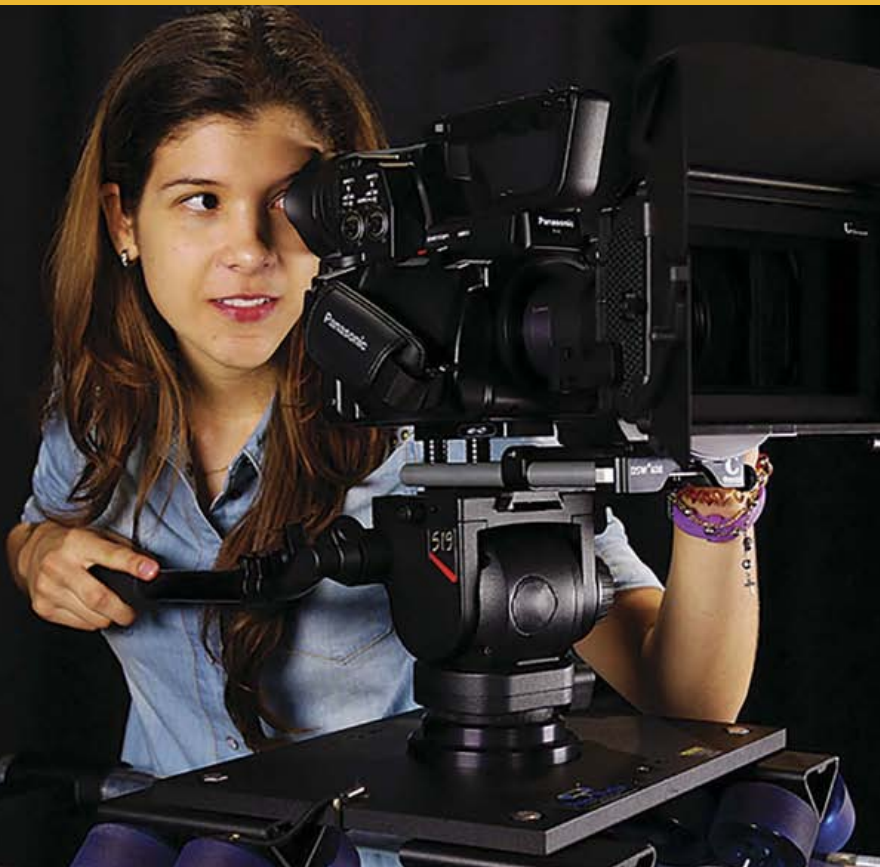
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Australian Travel Photographer of the Year 2013  
New Zealand Travel Photographer of the year 2012  
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Both are international Photographic judges and lecturers  
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Mike's passion is travel and landscape photography, and publishing travel books — he now has more than 26 to his name. He is a Canon Master, Master and Fellow of the Australian Institute of Professional Photography (AIPP), and a Grand Master and Honorary Fellow of the New Zealand Institute of Professional Photography (NZIPP). He has been a professional photographer for more than 30 years, and an International Awards judge and lecturer for 25 years. He has won multiple national and international awards for his travel and landscape photography, including Australian Geographic Photographer of the Year, Korean International Photographer of the Year, NSW AIPP Photographer of the Year, twice AIPP Landscape Photographer of the Year, and twice AIPP Travel Photographer of the Year. In New Zealand he has been awarded the NZIPP Photographer of the Year, NZIPP Corporate/Industrial Photographer of the Year, NZIPP Landscape Photographer of the Year and NZIPP Travel Photographer of the Year. He is the co-director of the Queenstown Centre for Creative Photography with his wife, Jackie Ranken.

[mikelangford.co.nz](http://mikelangford.co.nz)

#### Free advice

If you would like to submit a photo for Mike to critique, simply email your image (around A5 size at 300dpi) to [editor@dphoto.co.nz](mailto:editor@dphoto.co.nz) with the subject 'Critique', along with any information or queries you care to include.

# CRITIQUE

Mike Langford helps readers improve their shots with simple and effective tips



## Lake Alexandrina

Something that is often true is that there is always a photo within a photo. This is very much the case with this image. It is very important to first identify the subject of the image, which in this case is the bach. Having identified the subject, the next important thing to do is to recognize what else makes the image interesting, which for me are the trees. Again, once you have done this, it is then very important to eliminate all the other elements that are merely distractions to the essence of the image, which in this photograph are the sky, the fence, and the power lines.

Unfortunately by working all of this out in post-production, you have now thrown away most of your pixels. Ultimately you need to find the picture within the picture before you take the photograph, not in post-production. Apart from cropping the image and eliminating the power wires by using the stamp tool in Photoshop, I have also dodged the bach and the highlights around the trees, then finally increased the contrast a little. Now we can see what the image is really about.





A

## Sunrise

Initially I thought this image was a little over saturated, but on reflection I decided that the saturation suited the feel of the sunrise, and so I left it the way it was. It's always good to ask yourself 'how does it feel', and then process the image accordingly. I do, however, feel that the sky is larger than it needs to be, as the part of the image that works for me is the area where the morning mist is starting to form. By cropping the image into a panorama, and increasing the contrast by dodging the misty areas, I'm able to make the mist a stronger feature, which adds to the whole dynamic feel of the image.

B



## Mountain hut

The original image feels a little light, as well as a bit flat, but most of all it lacks the drama of the situation. The way I read it is that there are two trampers making their way back to their mountain hut just as the cold mist starts to roll in. In the original image, at first glance I didn't even notice the people. At that point I was also not all that aware of the cold mist. By darkening down the overall image, and increasing the contrast, we are starting to feel the conditions as cold and inclement,

and we can feel some urgency in the two trampers' walk. Now the image carries with it some emotion that makes it feel stronger and more alive. I have also increased a little saturation to make the alpine plants more obvious, as they tend to glow in the dark as the weather starts to come in. The crop in on the sky is just to accentuate the mist against the dark rocks in the background.

A



B





# LIGHTROOM: OVERVIEW AND THE LIBRARY MODULE

We heard your calls for Lightroom advice, and Hans Weichselbaum was only too happy to oblige. Here he runs you through the advantages of Lightroom and the basics of the Library module in part one of this two-part series

**T**his year, Adobe Lightroom celebrated its eighth birthday. Since its inception the programme has evolved into the default image-editing tool for a great number of photographers — amateur and professional.

Lightroom's initial drawcard was its organizational and archival abilities, not so much its editing powers. For anything more than basic image editing you needed Photoshop or Elements. This has changed over time, with Adobe adding more and more editing functionality. Lightroom 2 (2008) introduced localized editing tools, Lightroom 3 (2010) brought great improvements in the sharpening and noise-reduction department, and Lightroom 4 (2012) came up with two new modules, Map and Book. Lightroom 5 arrived on the scene in June 2013, and finally we got Lightroom 6 in April this year.

Photographers like all the freedom of shooting without having to worry about costs, but what don't we like about the digital revolution? Well, it is mainly the downloading, culling, organizing, ranking, and optimizing of those hundreds of shots that we tend to bring home nowadays. This is strange, because sifting through our images, comparing them, finding the keepers, and presenting our work should be the fun part.

This is where Lightroom comes in. It is built for the photographer, and designed to streamline your workflow, making the whole process faster and less tedious. Lightroom did not evolve out of Photoshop — it is a totally new design based only on the tools essential to the photographer: a powerful database for your entire photo archive, a raw-file converter, and a selection of the most important photo-editing tools. This toolbox gets one useful addition after another with every upgrade.

## Should you use Lightroom?

Lightroom is the prime image-management and enhancement programme designed specifically for serious amateur and professional photographers. It allows you to keep your photo collection organized in one single place and, most importantly, makes it easy to find any photo you want quickly. Increasing amounts of powerful features are added to every new release, which makes Lightroom a great editing tool as well. If you are only interested in doing a few simple adjustments, like cropping and fixing a colour cast, then you'll be better off with Photoshop

Elements, or even any of the many free photo editors like GIMP, Picasa, or PhotoScape.

At its core Lightroom is a relational database, not a simple browser. This allows you to work on your images even if they are not online. All image fix and enhancement work is non-destructive. You can have a number of variations of your images, say a black-and-white and a cross-processed version, ready for display and print. All your editing steps are recorded as text commands, which will save you a lot of hard-drive space.

You can search your entire photo archive with lightning speed, edit multiple images at once, and save your favourite workflow, settings, and layouts for future use with just one click of a button. Finally, if you are a subscriber of Photoshop CC, then you'll always get the latest Lightroom version for free as well.

## Advice for new Lightroom users

The central unit of Lightroom is the Catalogue. It contains all the information that Lightroom holds about your photos, including the metadata, a complete record of all the edits you've made, keywords, your ratings, collections, and the location where your photos are kept. For that reason you should only move your image files within Lightroom, and not within the operating system. Some people create two or more catalogues, for example for business and for private photos, but most experts recommend that you should only have one catalogue.

And yes, you can synchronize your work in Lightroom from more than one device.

Your photos will always be safe, even if the catalogue becomes corrupt, because Lightroom doesn't touch your actual image files. A corrupt catalogue is very uncommon, but you'd lose all those edits you've done over the years.

For this reason you should make regular backups of your catalogue — preferably to a separate hard drive.

Try to use all the tools that Lightroom has to offer. This includes viewing your shots, organizing them into collections, searching, ranking, and assigning keywords in the Library module. The Develop module lets you make global and local edits, which is all you need in most cases. Then you move to the output modules for printing, creating professional slide shows, and web galleries.

It is important to learn the limitations of Lightroom. It doesn't allow you to work with layers, or create high dynamic range (HDR) images through tone mapping and exposure blending. You can't add textures, make composite images, make tricky selections, or add fancy borders. For this, and other more advanced editing work, you need to export that specific photo from Lightroom, edit it in Photoshop or a similar photo editor, then import it back into Lightroom. You'll then have two versions of your photo side by side. If



Image 1 — the latest Lightroom CC in grid view

you work with layered PSD files, you need to enable the Maximise File Compatibility setting, otherwise Lightroom can't read them properly.

A handy tip: decide right from the start how you want to use colour labels, star ratings, and keywords, and stick with your decision. Consistency is your friend.

## Importing files into your catalogue

Image 1 shows you the main screen of the Library module in grid view. The thumbnails of your selected folder are surrounded by two side panels, the Filter bar on top, and the toolbar at the bottom. At the top right you'll find the seven modules with their different functions. Note the little face icon in the toolbar. It is the Face Recognition function, which is new in the latest Lightroom edition. Navigation becomes a lot easier once you have memorized a few keyboard shortcuts. Here is a short list of the most important ones.

Tab: get rid of both side panels

Shift Tab: get rid of side panels, plus the film strip at the bottom

T: show/hide the Tool bar

\: show/hide the Filter bar

G: Grid view

E: Loupe view (only one image in central stage)

C: Compare (compare two images side by side)

L: Dim mode

The Dim mode comes in handy. Press 'L' once and all the controls are dimmed, but still visible and 'live'. Press 'L' again and everything is blacked out, except for your photo.

The first step is to import your photos. The Import function lets you add files from your hard drive, memory card, and external drives to the Catalogue.

Image 2 shows you a snapshot using Lightroom 2. You won't miss anything of vital importance in the Library module if you don't have access to the latest Lightroom version. Lightroom 6 lets you add images directly to

collections on import, but that can easily be done in two steps as well.

It's important to remember the options of directly backing up your images to a second hard drive, automatic file renaming, adding key words, as well as attaching a template to every one of your images (for example your name and copyright information).

## Cataloguing your collection

On the left panel (see Image 1) you'll find all the folders in which the images have been physically stored on the hard drive. This also highlights one of the problems you can run into with Lightroom: if you make any changes to your files, add some, delete others, or rename them outside of Lightroom, then your database becomes 'out of sync'. Fortunately, Lightroom comes with an automatic synchronize feature (under the Library menu).

The real beauty of a properly catalogued image library is the freedom of making collections.

These are virtual copies of your actual files, stored under various categories. For example, you have an image of a butterfly sitting on a flower. The actual file is perhaps stored under its date, but you can have two virtual copies in collections under the name of 'butterflies' and 'flowers'. It could also show up in other collections, like 'last month's shots' and 'holiday in Queensland'. This allows you to structure your image collection with total flexibility, without doing anything to your master files — the only way of handling a growing collection of 10s of thousands of images.

Smart collections were introduced in Lightroom 2 — they are based on metadata rules, and update automatically. For example, they could contain all your five-star photos, they share a certain keyword, or they are taken with a specific lens. Once you have imported a

whole new shoot you will want to sort through quickly, delete the flops, and rank the keepers. When deleting a photo you have the option of just removing it from the database, or wiping it off for good. Star ranking and colour labelling work the same as with any browser. One of the most useful features for me is the ability to make stacks — you can group a number of very similar shots and display them as only one thumbnail. This greatly improves the overview of a shoot, and reduces clutter.

The later editions of Lightroom let you upload your images directly to Facebook, Flickr, and Behance (Image 1, bottom of the left panel). On the right panel you'll find the histogram of the current image, and underneath it the Quick Develop settings. As the name suggests, these are meant for quick-develop adjustments. The main job of raw-file conversion is done under the Development tab, which we'll discuss in part two, but often when comparing and ranking our shots we come across one that needs a bit of a boost in exposure, or a tweak in white balance. Here is the place in the Library module for some quick, rough adjustments to help you with comparing and ranking.

## Finding the photo you want — fast

One of the beauties of having a properly catalogued photo collection is finding that particular shot you are looking for — now. And 'now' usually means right now, not an hour later. You'll find the Library Filter bar on top of your thumbnails — press the '\ ' key if it is hidden.



Image 3 — the Library Filter bar

There are four tabs on the top and by default the last one, 'None' is active, which means that all your photos run through the filter, and all of them are displayed. Now you can start your search by using the text attribute, and type in a keyword. I chose 'wedding' for my example. Then I narrowed the search down further by only looking at images with three or more stars. This is done with the Attribute tab. I was only searching for wedding shots done in 2008, at ISO 1600, with my 24–105mm lens, and without flash. Easy — just select all those parameters under the Metadata tab. Remember that half of that information was already written down by the camera. In most cases a few keywords, star ranking, and a date should be enough to lead you quickly to any image in your collection.

Still not sure if you need Lightroom or not? Download a trial version and test drive it. There is plenty of information available on the web. I found the official Adobe videos done by Julieanne Kost most useful, and you can find them for yourself here: [jkost.com/lightroom.html](http://jkost.com/lightroom.html).

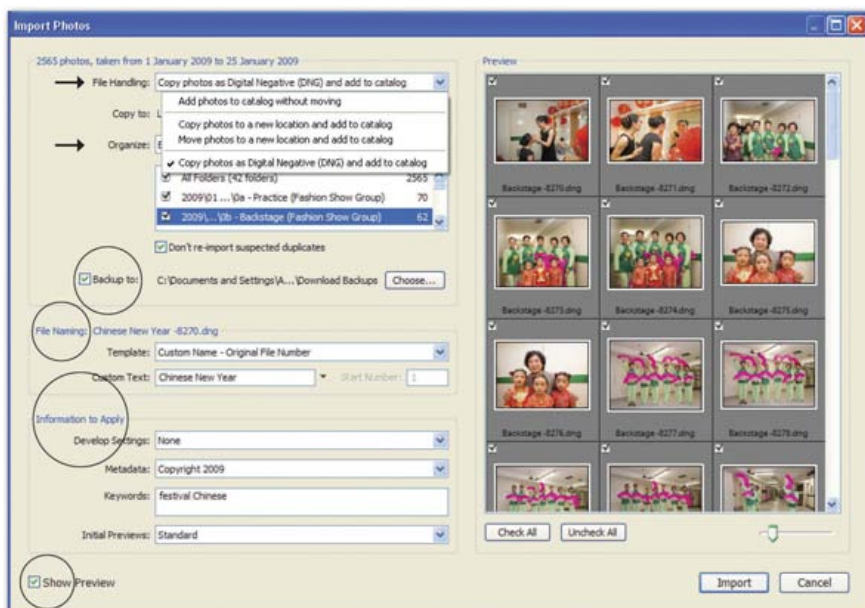


Image 2 — importing photos in Lightroom 2



1st

WINNER:

Jay Pregonero

Title: My Best Man

Info: Nikon D600, 50mm, f/2.2, 1/80s, ISO 500



# HILARITY ENSUES

Photographer Jay Pregonero's portrait of his son Joaquin Lucas during a wedding has been awarded this issue's winner by our guest judge, Maree Turner

## Judge's comments

This fantastic image is a perfect example of the beautiful storytelling that photography is all about. It has captured the natural delight of expression, and engages the viewer in such a way that you find yourself laughing with the child — a moment that will have the same power in 20 years' time. From a technical aspect it ticks all the boxes. It's got great depth of field that draws us straight into the emotion that you cannot help but respond to. The composition works really well, especially because the free space has the depth to frame the child while not being distracting. Simple but effective lighting from a side window has been used well, and is always a photographer's best tool. The monotone is a fantastic way to make sure that the colours in the image aren't competing with or distracting us from the point of most visual impact.

# 2nd

SECOND PLACE:  
Tracey D'Arcy-Wright

Title: My Hero

Info: Canon EOS 6D, 50mm, f/2.5, 1/1000s, ISO 400



## About the judge

Maree Turner has been a professional photographer since the film days. Her work has been recognized through awards from NZIPP, PSNZ, Kodak, international sales, publications, and exhibitions. She enjoys a mix of shooting, judging, and guest speaking around the country, sharing her experience. Holding a Masters from NZIPP, Maree has semi-retired now and picks and chooses her jobs predominately on her Celebrating Women genre: fine-art boudoir and nude.

"As a photographer I feel honoured when someone allows me into their world, giving me the opportunity to create and capture some very special timeless memories, helping to tell the story of their life. I like to say, I don't take photos, I create images from moments in our lives that allow us to treasure those most precious to us."



## Win a Moleskine Photo Book valued at \$160

The winner of the next round of the Kids Photo Comp will receive a Moleskine Monograph, combining the quality print-on-demand service of MILK Books with classic Moleskine features, including rounded corners, ivory-coloured acid-free FSC paper, an elastic closure, and an expandable pocket. For prize details, see [moleskinephotobooks.com](http://moleskinephotobooks.com).

**How to enter:** submit your best child-focused images via email to [editor@dphoto.co.nz](mailto:editor@dphoto.co.nz), with the subject Kids Photo Comp, or physically send digital files to Kids Photo Comp, PO Box 46 020, Herne Bay, Auckland 1147.

**Deadline:** 5pm, July 10.

**Submission details:** each image should be submitted with a title, location, brief description, camera model and settings (see this month's winners for particulars), and your full contact details.

Each image should be around A4 size at resolution 300ppi — if it's less than 1MB in size it's likely too small.

All images should be unpublished originals of copyright-free subjects. The publisher assumes no responsibility for the return or safety of any CDs, USB drives, or other media. If you want your media returned, a stamped self-addressed envelope must be supplied.

Visit [dphoto.co.nz](http://dphoto.co.nz) for full terms and conditions.



# 3rd

THIRD PLACE:  
Felicity Jean

Title: Brotherly Sisterly Love

Info: Canon 5D, Mark III, 85mm, f/1.6, 1/640s, ISO 200



# HENDERSON PHOTOGRAPHIC SOCIETY (INC.)

With stunning West Coast beaches on their doorstep, the Henderson Photographic Society is spoiled for choice when it comes to inspiration from nature. *D-Photo* finds out more about this West Auckland-based club.



The Fish Catcher, KC Loh

Sunrise, Doug Crutch



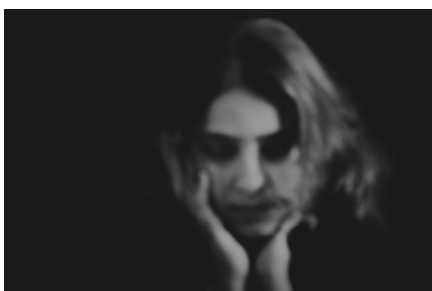
Established in 1963, the Henderson Photographic Society was formed for local photographers to share ideas and techniques, critique photos, and talk all things photography. The 70-plus members meet twice a month from February to November, and over the years the club has hosted both national and regional conventions on behalf of the Photographic Society of New Zealand (PSNZ).

Rich in photographic opportunities, the club's West Auckland location provides members with access to unique New Zealand locations such as West Coast beaches for rugged landscapes, waterfalls, and sunsets, and sporting events such as surfing and big boats, the Waitakere Ranges for fauna and wildlife, Muriwai for the gannet colony, and various vineyards with vines that capture the autumn colours beautifully.

The club runs a monthly competition programme on the first Wednesday of the month, for which members bring along prints or digital images for projection to be critiqued by an experienced photographer.



Piha, Bruce Burgess



Nita, Mani Rao

A member grading system allows peer-based competition, with points awarded and accumulated towards grading and annual trophy awards. The themes range from landscape, portrait, and photojournalism, through to more challenging subjects such as cuisine and painting with light. While the competition aspect is not compulsory, members benefit from the constructive advice that allows new ideas and techniques to be learned, creating a richer experience for all. The Henderson Photographic Society has also expanded into online competitions run in-club throughout the year, while also recently competing against the Club Photo Roussillon from Montreal, Canada, in an online interclub competition.

The second Wednesday of the month is dedicated to a workshop evening compiled and delivered by the committee, with generous help from other members. These hands-on workshops allow members to bring their cameras and work through various practical examples, and are run by



Oil Abstract, Lyall Reynolds

club members, as the club has a wealth of resources for members to draw from.

The membership is full of experienced and passionate photographers willing to share their knowledge, and the Henderson Photographic Society is always looking to welcome new members who wish to grow and expand their talents in all aspects of photography. If you would like to know more, further details about the club can be found at [hendersonphoto.org.nz](http://hendersonphoto.org.nz) or on Facebook (search for 'Henderson Photographic Society').



Henry, Rosemary Morris



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# DUO PHOTOGRAPHY

*D-Photo* talked to Duo Photography's founder, Adrian de la Fuente, about the business' beginnings, and what the company is working on now



**D-Photo: Duo Photography was established in 2004 — can you give a brief explanation of what the company does and how it started?**

When we first started in New Zealand we discovered a saturated market of wedding and portrait photographers. We soon realized we needed to be different to succeed, and to stand out in this very busy crowd. At the time it was just myself and my partner Nicky — we were busy raising our boys, I was working in my marketing and business-strategy consultancy, and we operated out of our ramshackle backyard garage. Nobody appeared to offer mobile family-portrait photography studios, and most wedding photographers seemed to either lean toward formal and traditional or fine-art–style work. Capitalizing on my experience as a business and marketing strategist, we created a strategy, and split and defined the two brands we had at the time, Adrian de la Fuente Weddings and Duo Photography. Over the next few years we developed a unique style and product offering for family portraits. Everything had to be a bit different from our competitors, so we developed a fresh, vibrant, and personal style that suited our target market perfectly. For weddings I went back to my roots as a photojournalist in the Middle East and shot in a style that reflected that. Just shy of 300 weddings later I retired from that side of it, and as Duo grew we hired more talent and invested in more mobile studios. Today, Duo

employs 15 staff and operates four mobile studios in and around Wellington, there's a franchise in Auckland and plans for another 20 Duo franchises across New Zealand in the next three years. We have developed and grown a sister brand, Project Bloom, a fashion photography studio in Wellington, employing five full-time photographers. Similar franchise plans are under way for that.

**What are some of the features that make Duo Photography stand out?**

Our colourful orange branding, our fleet of mobile portrait vehicles, the at-home convenience, and a fun, vibrant experience with modern product offerings.

**How does the company help photographers get involved in the photography business industry?**

Very early on we discovered how hard it was for photographers to break into this shrinking market. We had a growing business with lots of bookings every week, and we had lots of people knocking on our door wanting to learn photography and to help out. So we developed an internship programme, complete with structured training and resources. Our interns benefit from lots of field experience while assisting our professional photographers, and therefore learn in a very practical way. It's a win-win. The programme has been a huge success, and we have had many interns go on to further their careers

elsewhere, or stay on and get selected for professional photography positions as they come up within our group of brands.

**What opportunities are available to photographers who become a franchisee of Duo Photography?**

The biggest opportunity for our franchisees is to earn a decent living as a photographer, and enjoy the amazing lifestyle that comes with that. Today, it can be very hard to make a living as a photographer, and can take years to establish oneself. We have done most of the business footwork for our franchisees, and have taken away all the guesswork. After some intensive training, ongoing support, and the use of our systems and business model, our franchisees can immediately start enjoying the benefits. It does not have to stop there, either. They can grow more studios, employ more photographers under the Duo system, take on more territories, and go on to manage a larger business for themselves.

**What are the benefits of having mobile studios, and what locations can they travel to?**

There are low overheads, large area footprints, fewer restrictions, and more capabilities. Our studios are not really limited by location.

**If someone wants to join Duo Photography, or have family portraits shot, what's the best way they can get in touch?**

They can find us at [duofranchise.co.nz](http://duofranchise.co.nz) or [duophotography.co.nz](http://duophotography.co.nz).



# CALENDAR

We've collated a selection of events to add to your must-see list. Keep your planners up to date with our events calendar, and be sure to check our website for any updates as we hear about them: [dphoto.co.nz](http://dphoto.co.nz).

## YVONNE TODD: MOOD SANDWICH

**When:** Until September 30

**Where:** Christchurch Art Gallery

The clock is ticking and it's approaching last-chance territory to head along and experience Yvonne Todd's exhibition. Todd's work pairs seemingly unrelated images in a 'so wrong it's right' way. This exhibition has been running for two years, as it was installed as part of Christchurch Art Gallery's 10th birthday programme. Don't miss out on seeing the photographs of the bride in white with a strangely elongated arm, or the still-life carrot bouquet.

**Contact:** [christchurchartgallery.org.nz](http://christchurchartgallery.org.nz)



Yvonne Todd Mood Sandwich, 2013

## INFOCUS QUEENSTOWN 2015

**When:** August 9–10

**Where:** Rydges Lakeland Resort Queenstown

If you're after ways to hone your photographic skills, wanting to develop your business, and are keen to fill two days with 10 speakers and a variety of workshops, you should be registering to attend NZIPP's Infocus Queenstown 2015. Amongst the speakers are Alexia Sinclair, Nick Tressider, Lucy Spartalis, and Leon Rose, and you'll have the opportunity to chat to them personally at The Hub where the speakers will be spending their time.

**Contact:** [infocus.org.nz](http://infocus.org.nz)

### DATES TO NOTE

**July 16–20 and August 20–24:** The renowned Winter Landscape workshop sees the Queenstown Centre for Creative Photography trekking on an epic trip to Mount Cook — [qccp.co.nz](http://qccp.co.nz).

**Until July 26 and September 19–October 11:** This year's World Press Photo exhibition finishes at Auckland's Smith and Caughey's on July 26, but it will be travelling down the North Island to the New Zealand Academy of Fine Arts in Wellington from September 19–October 11 — [worldpressphoto.org](http://worldpressphoto.org).

**August 5–6:** Award-winning photographer Steve Winter shares incredible images and stories from his exploration and his work in saving and

sharing the beauty of big cats in the National Geographic Live presentation titled *My Nine Lives* at Auckland's ASB Theatre, Aotea Centre on August 5, and Wellington's Te Papa Museum on August 6 — [events.nationalgeographic.com](http://events.nationalgeographic.com).

**Until August 9:** This year's Creative Focus competition, which is hosted by Pukekohe Franklin Camera Club, includes the categories of Beautiful Blur, Colour Harmony, Mirror Image, and Creative Focus (open category) — [pfcc.co.nz](http://pfcc.co.nz).

**August 22–November 22:** The largest exhibition of Fiona Pardington's work, titled *A Beautiful Hesitation*, will be exhibited at City Gallery Wellington. More than 100 photographs across 30 years will be on display — [citygallery.org.nz](http://citygallery.org.nz).

**October 19–20:** The two-day Image Nation photography conference for established, emerging, and aspiring professional photographers will be held at Auckland's Q Theatre. The conference will feature talks by industry experts, who will share information about advertising and editorial photography markets — [imagination.co.nz](http://imagination.co.nz).

**Until December 6:** ANZAC: *Photographs by Laurence Arberhart* displays more than three decades' worth of photographs of World War I memorials throughout New Zealand and Australia. It is on display at Auckland Art Gallery Toi o Tāmaki — [aucklandartgallery.com](http://aucklandartgallery.com).



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# COMING UP NEXT ...



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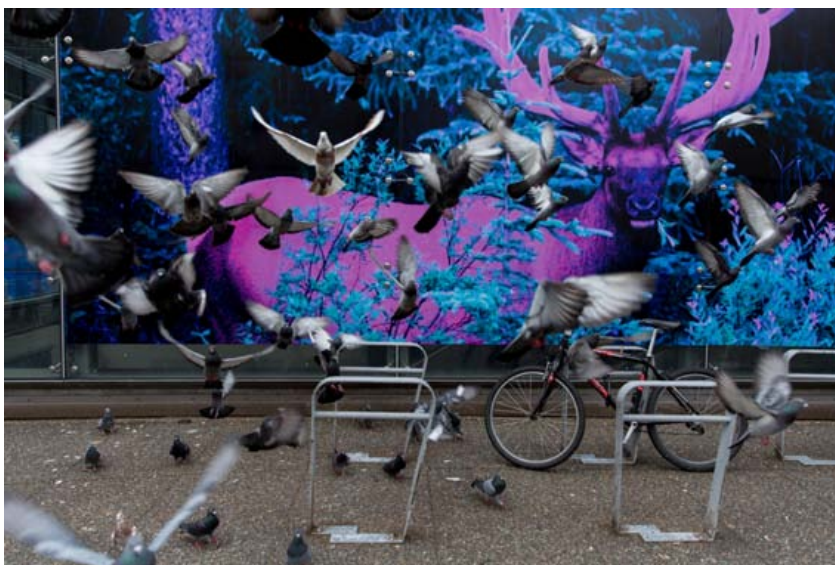
Award-winning photographer Ilan Wittenberg takes us on an exclusive journey into the lives of the merchants in the old city of Jerusalem. His collection of portraits reveals a haunting history and rich culture that is intricately woven into the turbulent present.

## LIGHTWEIGHT AND FREE

On a recent trip to Canada, photographer Stephen Robinson packed a single camera, one lens, and some film into his luggage, and experienced a lightweight photographic journey.

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## ONE TO WATCH



We catch up with last year's *D-Photo* Amateur Photographer of the Year competition winner, and runner-up in this year's Junior category, and see what she's working on a year later.

## ALSO NEXT ISSUE:

- *D-Photo* talks to food photographers about the techniques behind the genre, and the trends they've noticed.
- We answer readers' questions about travel photography — send your questions in now to [editor@dphoto.co.nz](mailto:editor@dphoto.co.nz).

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